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Gothic Revival in Canadian Architecture
by Mathilde Brosseau

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Cover: Examples of Gothic Revival across Canada. Front: Parliamentary Library, Ottawa, Ont. (*Photo: Blayne Chapman, Technical Data Services Division, Engineering and Architecture Branch, Department of Indian and Northern Affairs.*) Back: top left, St. John's Anglican Church, Lunenberg, N.S. (*Photo: Ron Peck, Halifax, N.S.*); top right, Christ Church Anglican Cathedral, Fredericton, N.B. (*Photo: John Bell, Technical Data Services Division, Engineering and Architecture Branch, Department of Indian and Northern Affairs*); bottom left, Claverleigh, Creemore, Ont. (*Photo: Gary Robertson, Technical Data Services Division, Engineering and Architecture Branch, Department of Indian and Northern Affairs*); bottom right, University College, Toronto, Ont. (*Photo: Gary Robertson, Technical Data Services Division, Engineering and Architecture Branch, Department of Indian and Northern Affairs.*)

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Abstract

This study deals with the evolution of Gothic Revival in Canadian architecture. It goes back to the origins of the style, marks its arrival in the country and traces its four mutations ranging over the greater part of the 19th century and even into the first decades of the 20th century.

The first, so-called romantic mutation is expressed by buildings that add certain Neo-Gothic traits to a traditional scheme of composition. This style dominated the first generation of Gothic Revival buildings in Canada and influenced many later constructions in areas removed from the large centres.

Toward the middle of the 19th century, this conception gave way to another approach: the ecclesiological and rationalistic style, which first appeared in the Atlantic Provinces and spread through other parts of Canada. This style is seen primarily in Anglican church construction, due to the influence of the Cambridge Camden Society, a body of Cambridge theologians who were determined to convey to the architectural world an ideal based on a return to the principles of composition of English churches built in the 13th and 14th centuries.

As early as the 1860s, a desire for inventive freedom created a trend toward picturesque visual effects in Gothic Revival buildings. Until the last years of the 19th century, the exponents of Gothic Revival show a tendency toward eclecticism. Various sectors of architecture in Canada still reveal many elements of this third mutation known as High Victorian Gothic.

At the turn of the century, a radical change affects the evolution of Gothic Revival. The widespread influence of the *Ecole des Beaux-Arts* in Paris and its academic traditions produce a movement toward a monumental interpretation of Gothic Revival according to strict principles of composition. Religious and institutional architecture, with its inherent ties to the Middle Ages, is almost the only medium for this fourth mutation in Gothic Revival: the *Beaux-Arts* style. During the 1930s, this final expression of Gothic Revival gradually gave way to the imperatives of modern technology in the architectural world.

Submitted for publication 1977, by Mathilde Brosseau (1946–79), then architectural analyst, Canadian Inventory of Historic Building, Parks Canada, Ottawa.

Preface

This study of Gothic Revival architecture is part of a general programme to analyze data collected by the Canadian Inventory of Historic Building. In July 1976 (when this study was begun), the Canadian Inventory of Historic Building had catalogued approximately 180,000 buildings. Data on each component of exterior design were processed by computer, which greatly facilitated our task of selection.

At the outset, we had to gain access to all information directly or indirectly related to the profile of Gothic Revival buildings. Several long building listings were obtained by asking the computer to identify all buildings meeting certain criteria as, for example, pointed windows and doors, essential characteristics of this style. At first, we gave the computer the widest possible choice in order to avoid prior rejection of structures with any departures from the "classical" definition of the style. This allowed us to modulate and regionalize, so to speak, our perception of Gothic Revival in Canada.

The computer thus produced a wide preliminary classification of structures classified in three categories – domestic architecture, religious architecture and public architecture (non-religious); within each of these categories, the buildings were classified by province and type of material.

The next step was a visual analysis of the thousands of buildings thus obtained; by a process of comparison, we were able to determine peculiarities of style in various regions of the country.

Once this analysis was complete, we had to corroborate its conclusions by examining various other iconographic sources. This measure was necessary because, despite the large number of catalogued buildings, the work of the Canadian Inventory of Historic Building was limited to a sampling of Gothic Revival buildings that have survived to the present. We consulted the vast collection of photographs in the Public Archives of Canada, along with a variety of publications of the 19th century and even the 20th century that were likely to illustrate Gothic Revival buildings.

The results elucidate – at least we hope so – the arrival of the style in this country, its evolution through three general phases of mutation and, finally, the interpretive variants attributable to geographical context, various cultural traditions and the development periods of the principal regions of Canada.

We wish to express our gratitude to all those individuals and organizations which have contributed directly or indirectly to the completion of this project. Their collaboration in various ways has enriched our work at each stage of progress. In terms of research, many people (often local historians and local priests or

ministers) were able to provide us with information on buildings in many regions of Canada. Without their help, we would have been unable to obtain these data because of the impossibility of doing our own research on buildings all over the country. It is also important to stress the contribution of various archives and publishing houses who gave us permission to reproduce drawings and photographs of buildings, thus adding to the iconographic aspect of the study. Finally, in terms of organization and writing, we wish to extend particular thanks to our dear colleague Pierre Morin, as well as architectural historian Christina Cameron and Douglas Richardson whose precious advice helped in clarifying our thoughts.

A collection of slides of Gothic Revival buildings in Canada is being prepared in conjunction with the National Film Board.

Introduction

As its name indicates, the Gothic Revival proclaims a return to the architectural forms of the Middle Ages – those of the 13th and 14th centuries in particular. This period was later termed "Gothic" because of an erroneous belief that this architecture, considered vulgar, had been conceived during the dark ages of domination by the Goths.

The spirit of the last century, with its strong leanings toward historicism, took particular delight in resuscitating certain architectural periods of the past. This attitude gave birth to fashions which, although they reanimated the formal repertoire of past architectural periods, tended to neglect the guiding principles which had given life to them.

In the 18th century, the first manifestations of the Gothic Revival in England followed a similar pattern. Some of the architects serving a class of intellectual aristocrats enjoyed taking often whimsical Gothic designs and applying them to the composition of residences built according to the architectural principles proper to the 18th century as one might add lace to a piece of clothing. However, unlike other historicist fashions, Gothic Revival was to be an enduring style accompanied by several mutations. After the whims and fantasies of an initial romantic stage, theorists encouraged architects to show greater archaeological discipline in their works; these theorists imbued them with the underlying principle of structural rationalism of the Gothic era.

Once this principle had been mastered, there followed a period of highly original Neo-Gothic construction that went beyond mere imitation of specific antique models. This period accepted outside influences and led to new visual effects devoted to a picturesque turn of mind. This is the period known as High Victorian Gothic. After this firm expression of brilliance, the Gothic Revival continued its existence under another identity. During the first decades of the 20th century, it survived in the form of great architectural projects along lines subject to the academic criteria of the *Ecole des Beaux-Arts* in Paris.

In Canada, the Gothic Revival appeared at a crucial moment of population growth and this appears to have favoured its adoption in widely diversified geographic areas and its recognition as a symbol of an emerging Canadian nation. The full development of this situation naturally favoured the choice of this style for the prestigious parliamentary complex in Ottawa. It was a style that left its mark on several types of construction such as public buildings, institutions, schools, houses and sometimes even stations and other so-called commercial buildings. However, its influence was felt more in the field of religious architecture, where it was a very strong evolutionary factor.

This report gives a broad view of the varied manifestations of the Gothic Revival in Canada through almost the entire 19th century and even into the first decades of the 20th century. Each of the above-mentioned stages has its place and can be defined by visual criteria and a certain space in time.

However, it should be noted from the outset that chronological limits are only roughly laid out; they actually remain quite vague because different regions were culturally out of step with one another. For example, compared to Ontario, the Prairies show a lag in architectural development because some ideas did not take root there or arrived much later, often with a diluted content. In the analysis of each stylistic period, a sampling will be found of various types of buildings affected by the Gothic Revival; among these, the church holds a predominant position. We also limit ourselves to the study of exteriors, since this work is primarily based on the data collected during phase I of the Canadian Inventory of Historic Building, the purpose of which was to catalogue building exteriors across Canada. Moreover, our analysis distinguishes between the main geographic regions, as we illustrate the various versions of Gothic Revival engendered by regional differences. We also test the hypothesis whereby the treatment of an architectural style is said to vary according to the climate, raw materials, native traditions and the *genius loci* peculiar to each region.

The Romantic Gothic Revival

In Canada, the history of Gothic Revival begins in 1811, when Governor James Craig set up a commission to establish the plans for a new Parliament building in Quebec City.[1] The proposals received included those of a British architect named Jeffry Wyatt, who submitted an ambitious project in the style of Gothic Revival. The plans show a building inspired by medieval castles, as indicated by the crenelated parapets and the façades punctuated by polygonal turrets (Fig. 1). Other Neo-Gothic features naturally include the great pointed arches of the porch and the line of windows crowned by the medieval drip moulding typical of the style. Despite these specifically medieval features, the arrangement of masses is in strict compliance with the principles of symmetry and two-dimensional surfaces, both being characteristic of 18th century architectural traditions.

As if to stress the idea that the Neo-Gothic style was nothing more than an interchangeable stylistic dressing, the same architect submitted another project maintaining the same scheme of composition and identical proportions, but with the elevations decorated this time according to the classical repertoire (Fig. 2). The composition of the Parliament of Quebec by Jeffry Wyatt thus illustrates a characteristic which was to become a constant among the first Canadian buildings inspired by the Gothic Revival – the addition of Gothic embellishments to a traditional scheme. The British origin of the designer of this project, Jeffry Wyatt, appears to be significant. Compositions of this kind, so alien to native Canadian traditions of the time, were quite popular in contemporary England. Interest in medieval subjects had been growing in that country since the beginning of the 18th century, particularly among wealthy dilettantes and antiquarians imbued with historicism. Manifestations of this state of mind included the creation of the famous Fonthill Abbey, the pseudo-abbey built for the ultra-wealthy William Beckford between 1796 and 1807 by the architect James Wyatt. Moreover, this was the uncle of Jeffry Wyatt who specialized in the reconstruction of medieval castles and familiarized his nephew with the Gothic repertoire.[2] Probably because of budget restrictions, this initial attempt to implant a fashion, which was then strictly British, did not see the light of day in Quebec City. The project nevertheless points out the origin of the style and the country from which each new development would later spring forth. It thus foreshadows the line of dependence that was to be established between England and its Canadian colony throughout the evolution of the Gothic Revival.

Religious Architecture

The first great manifestations of the Gothic Revival did not appear in Canadian construction until the 1820s. Ironically, the new style made its first striking appearance in the religious architecture of Quebec, where deeply rooted native traditions did not seem to be threatened by the appearance of foreign fashions. In 1824, the Montreal Congregation of Saint Sulpice decided to build a new church on a scale then unequalled in North America. With this in mind, they retained the services of James O'Donnell, an Irish architect emigrated to New York. He gave them a new Gothic church inspired by the Commissioners Churches of England. The latter were an imposing group of churches built from 1818 to 1835 as a result of a bill passed in the British Parliament to provide adequate places of worship in the new industrial areas. Their basic plan remains rectangular (without apse or transept) like that of the Reform churches and their Gothic Revival appearance applies only to the outer walls without modifying the scheme of articulation.[3] Consequently, Notre-Dame is a church with frail proportions and Gothic features which, with their immaterial character and horizontal grid arrangement, appear subordinate to the regularity of composition (Fig. 3). Even the upward sweep of the gable on the main façade is made ineffectual by a crenelated parapet between the two end towers.

The construction of Notre-Dame had quite a strong impact on Quebec architectural circles; it even inspired a series of imitations, of which the best-known example is the church of Sainte-Anne-de-la-Pérade built from 1855 to 1869 by Casimir Coursol[4] (Fig. 4). The dual tower formula, which was not unprecedented in Quebec religious architecture, became a long-standing model for grand-scale urban Gothic Revival churches.[5]

Some twenty years after the construction of Notre-Dame it was the turn of th Protestant churches located in Quebec City to undergo the influence of the Commissioners Churches. Three large Protestant denominations (Anglican, Presbyterian and Methodist), as well as the Catholic confession, each decided to erect a Gothic Revival urban church. Thus it was that in 1848 a type of church, already produced by certain British architects such as Francis Goodwin during the construction of the Commissioners Churches in the 1820s, was chosen by the prolific architect Edward Staveley when commissioned to build the New Wesleyan Methodist Church on Saint Stanislas Street. Often designed for working class towns, these churches were meant to combine the principles of efficiency and economy, i.e., to hold the greatest number of worshippers for the lowest cost. These were the Gable Churches, named after the prominent effect of the angle of the great gable on the west façade.[6] The ornamental aspect of Gothic design still plays an important rôle, as witnessed by the series of false buttresses running along the building and projecting beyond the summit in as many miniaturized spires (Fig. 5). The Scottish Presbyterians had a Gothic Revival church built by the architect Wells. It too is an offshoot of the Commissioners Churches; its floor plan is rectangular and its great Gothic windows arranged in two series interrupted by a horizontal impost reveal the presence of U-shaped interior galleries attached precisely to that strip[7] (Fig. 6).

The afore-mentioned Protestant churches seem foreign to native architectural traditions. However, Catholic churches include several examples of modification of certain traditional types under the influence of the new style. Saint Sulpice, built about 1832, is representative of the Gothic Revival influence on churches that observe the articulation and proportion of the Conefroy plan. Named after its designer, Father Pierre Conefroy (1752–1816), this plan had been conceived as a return to the type of church established under Msgr. de Laval in order to counter the effects, considered injurious, of English immigration into the diocese of Montreal since the conquest.[8] Saint Sulpice reproduces its balanced proportions, the very steep roof, the bell-tower position slightly back from the façade and the projecting apse. But the Gothic Revival influence is visible in the design of the bays, which nevertheless include designs of classical inspiration (Fig. 7).

In the Maritimes too, the Gothic Revival was confronted with an established tradition. This developed when the Loyalists arrived, orienting architecture toward the neo-classical tradition based on harmonious proportions, rules of symmetry and skilled arrangement of classical detail. In 1824, in the full vigour of this tradition, widespread interest was attracted by the sudden appearance of an ambitious Gothic Revival project – Trinity Church in Saint John, N.B., which was built according to the plan of Scottish architect John Cunningham[9] (Fig. 8). Its popular name – Stone Church – indicates the somewhat rare use of stone in a

region where timber was found in abundance and stood up better to temperature differences. The use of stone would also appear to be a deliberate attempt to heighten the resemblance to English medieval churches. Its stonework done by Scottish masons is remarkable for the time; the regular courses of trimmed quarry stone reveal great skill, as does the treatment of Gothic detail: a pointed obtuse arch, elegant decorative bay tracery and a tower topped with stylized finials. However, despite a deliberate effort to delve into the Gothic repertoire, the design still expresses the spirit of the end of the 18th century through its very compact composition of masses, its low gable slope partly concealed by the crenelated parapet and, finally, its triangular pediment effect at the top of the frontal.

Just as Trinity Church demonstrates the intrusion of Gothic Revival in the architectural domain reserved to professional architects, the Bayhead Church in Nova Scotia is typical of the later development of the vernacular style in the Atlantic Provinces (Fig. 9). This type of church is derived from the meeting houses of New England, with its clapboard siding and rectangular plan with the main entry in the centre of the two narrower façades. The only touch of Gothic Revival is seen in the shape of the windows, which nevertheless retain the sash arrangement which is contrary to the Neo-Gothic spirit. Its proportions retain a horizontal tendency, the gable slope remains low and certain clasical details diminish the effect of the Gothic style on its composition. This kind of church combining the remains of the tradition of the latter part of the 18th century with a taste for the new Gothic Revival fashion seems to have coexisted with the more avant-garde manifestations of Gothic Revival. The Canadian Inventory of Historic Building catalogue includes such churches built until late in the 1860s (Fig. 10).

In the 1840s one of the most charming and original interpretations of the Gothic Revival began in the Maritimes. While preserving the simplicity of articulation of the early 19th century church, with its "rectangular box" plan and proportions always calculated to obtain a harmonious balance, the village and country church-builder began to use wood to reproduce (and sometimes even reinvent) the highly picturesque details of the Gothic repertoire. It includes miniature turrets, pinnacles, machicolated effects, finials, buttresses and Gothic bays with elegant tracery in three-dimensional shapes reproducing the effect of motifs sculpted in stone. This version of the style was appropriately named Carpenter's Gothic. As early as 1840, Saint Johns Church in Lunenburg, N.S. (Fig. 11) offers a perfect example of this very romantic approach to Gothic Revival that was to be perpetuated in all the Atlantic provinces (perhaps with greater austerity in Newfoundland) until the 1870s.[10] Enthusiasm for this interpretation of Gothic Revival seems to have been shared by many religious denominations, since churches of this kind are found among Anglicans, Catholics, Baptists and Methodists (Figs. 11, 12, 13, 14).

During the first decade of the 19th century, Ontario was behind the Atlantic provinces and Quebec in terms of population increase and economic growth but rapidly caught up with them beginning in the 1840s. It is therefore understandable that Ontario did not, in the 1830s or 1840s, produce any works of Gothic Revival as imposing as Notre-Dame in Montreal, or even Trinity Church in Saint John's, N.B. However, Gothic Revival did appear in Ontario, combined with the tradition established by the Loyalists, just as it did in the Atlantic provinces. St. James Church in Maitland, for example, reveals the new style through details, pointed windows and crenelation applied to a general plan that complies with the spirit and proportion of the late 18th century vernacular tradition (Fig. 15). The masonry, which was used more commonly than in the Atlantic provinces, gave such churches a more austere and sturdy quality.

At a time when Gothic Revival was coming to the forefront in the east, the Prairie provinces remained a vast untouched region where the presence of the white man was limited to employees of powerful fur trade companies and missionaries dedicated to conversion of the Indians. The harsh living conditions, lack of skilled labour and almost total absence of a native architectural tradition were factors that would influence building construction until the end of the 19th century, resulting in extreme plainness and often naïve handling of architectural styles.

Gothic Revival appeared there later than in the east and in a sporadic manner. Moreover, its use on the Prairies is limited to churches, where it is more a symbol of Christianity than an indication of a specific architectural style. However, despite basic differences, the first manifestations of the style are similar to those of the 1820s and 1830s in the east, in that the intellectual process is analogous. As in the east, this process proceeds from the known to the unknown – beginning with a traditional scheme based on the cultural heritage of the new settlers, to which Neo-Gothic details were added.

The oldest stone church on the Prairies, St. Andrew's-on-the-Red, was built in 1849 for the Scottish settlers established by Lord Selkirk on the banks of the Red River; it is a good example of the way in which Gothic Revival came to these remote lands.[11] Its builder, William Cochrane, deliberately chose an austere building limited to a plan drawn from a distant architectural past – a rectangle dominated by a square tower at the front (Fig. 16). Its Neo-Gothic features are reduced to their simplest expression: pointed doors and windows. In works of this type, the masonry dominates the entire composition. Such buildings are the most sophisticated architectural works to be found on the Prairies in this period.

Moreover, St. Andrew's-on-the-Red seems to be a type of church that was perpetuated for rather a long time; in 1860, St. Clement's Church in Selkirk was built along the same lines (Fig. 17). This hybrid Gothic Revival style of church may even be said to continue without appreciable change until the turn of the century. Many wooden churches follow its example, such as the one in Star City, Saskatchewan, with its humble crenelated tower standing against the vast prairie sky (Fig. 18). If the tower is removed from this arrangement, there remains only the rectangular box and gable roof typical of many small churches on the Prairies.

In the Canadian West and particularly in Alberta and British Columbia where sufficiently wooded regions are found, log construction was often used even as late as the turn of the century. A horizontal arrangement was usually used and the logs were generally assembled by dovetail joints. There is one imposing exception: Christ Church in Millarville, Alberta (Fig. 19). Its footed post construction shows the original contribution of European immigrants in these newly cleared regions. It was indeed a German carpenter and contractor, Charles Shack, who decided to use this building method, which was unusual at the time.[12] Other immigrants endeavoured to affirm their ethnic identity by reproducing church forms that were familiar in their homelands. Thus the Ukrainian Catholic church in Sandy Lake, Manitoba proclaims its ethnic character with graceful bulbous bell-towers. On the other hand, its Christian identity is shown by Gothic Revival fenestration (Fig. 20).

Domestic Architecture

We have to return to the east to discover how this style originated in dwellings. As with religious architecture, the tradition brought into Ontario and the Atlantic provinces by the Loyalists had established a type of house with a simplicity and balance that satisfied popular needs and tastes. The typical dwelling had one-and-a-half floors, with a central layout and a low gable roof. The first sign of Gothic Revival had little effect on this basic scheme; they took the form of a simple, small gable added above the central door with a decorative pointed window providing light to the second floor hall. These gables were sometimes embellished with a fretted fascia board in a timid expression of the picturesque aspect of the style and the windows often used the drip moulding of medieval origin. These first examples retain the horizontal proportions that were characteristic of the beginning of the 19th century (Fig. 21). Moreover, Gothic Revival details coexisted with classical details for a long time. The latter aspect is more visible in the houses of the Atlantic provinces, where many examples of the Gothic style still retain eaves ending in cornices, corner-boards fashioned as pilasters and a central door surrounded by a classical frame (Fig. 22).

In Ontario, this type of house was primarily distinguished from that of the Atlantic provinces by the material: stone or brick instead of clapboard. Classical detail is less abundant, but the oldest examples of Gothic Revival nevertheless retain the earth-bound appearance of early 19th century dwellings and the very low slope of the central gable recalling the classical triangular pediment (Fig. 23).

In Ontario, where the Gothic Revival had more influence than anywhere else in Canada, the 1830s witnessed the appearance of Neo-Gothic features in another version of the Neo-Classical house that was primarily built in small towns. This was dubbed the Ontario Cottage, although the same type of building is found in other British colonies, where it was apparently introduced by discharged British soldiers.[13] It was usually a house with one-and-a-half stories, a square plan, three bays on the main façade and a pavilion roof. The influence of the Gothic Revival is seen in the appearance of a small central gable with a fretted fascia board highlighting a Gothic window; sometimes the shape of the other windows and the door is also modified. In 1864, the *Canadian Farmer* (one of the first Canadian periodicals to include an architectural section) presented a similar composition to its readers; in 1873, the same building was again included at the general request of customers.[14] This confirms the longevity of this type of design in Ontario (Fig. 24).

In the Atlantic provinces, however, Gothic Revival dwellings with pavilion roofs are found only exceptionally. There are nevertheless a few examples of this version with highly refined details ranking them among the most charming interpretations of Gothic

Revival in this region of Canada. The house illustrated in Figure 25, with its very generous proportions, central plan and graceful pavilion roof, recalls the proud bearing of certain grand residences drawn from the 18th century tradition.

In Quebec, the Gothic Revival remains a minor factor in domestic architecture. There are two reasons for this. The style was associated with England from the outset and did not give rise to the patriotic enthusiasm found in Ontario and the Atlantic provinces. In addition, when Gothic Revival was taking on sizeable proportions elsewhere, the traditional Quebec house was going through a period of splendid vitality. This tradition based on two centuries of evolution was certainly not about to disappear in favour of a foreign style. It thus seems natural that the Gothic Revival showed up in the domestic sector primarily in the Eastern Townships, which were settled in the 20th century by a majority of anglophone immigrants from the United States. As a general rule, examples of Gothic Revival in this area are brick or clapboard dwellings related to the type derived from the Loyalist house. The house at 40 Gérin-Lajoie Street in Coaticook shows how richly decorative this type of architecture can become when executed by skilled hands (Fig. 26).

Public Architecture

Gothic Revival in Quebec is therefore not conspicuous in the number of buildings it influenced (at least during this romantic phase). However, the first school in Canada to reflect the Gothic Revival is found there. This building was erected in 1822 in an attempt to establish in Quebec City the British system of National Schools, a charitable institution devoted to the education of orphans.[15] Nestled at the bottom of the slope on rue d'Auteuil, this building retained the conservative articulation of space found in Quebec urban architecture at the beginning of the 20th century, but proclaimed its adherence to the Gothic style (recommended for all National Schools) by means of Tudor fenestration with medieval drip mouldings, crenelations on the roof and a porch with an elegant pointed window (Fig. 27).

The design for the Quebec Parliament provided a sort of introduction to the first wave of Gothic Revival buildings in Canada. Its example again jumped to the forefront in the analysis of the first Canadian public buildings influenced by the Gothic Revival. The first was a courthouse erected in London, Ontario by a British architect, John Ewart.[16] Although the plan was much less complicated, the Ewart design shows spiritual ties with the composition of Wyatt – the same symmetrical main volume terminating in crenelated parapets (Fig. 28). In this case, the octagonal towers are more imposing than in the Wyatt design, where they were limited to small decorative protrusions; their presence at the four corners of the building reinforces the impression of power already suggested in the scheme of composition. In this particularly conservative sector, Gothic Revival did not make rapid progress. However, it is interesting to note that this particular aspect of the Gothic Revival, known as Castellated Gothic (or Castle Gothic) being particularly suitable as a symbol of the power of the law and the rigour of its principles, also dominated the design of two other courthouses in Ontario – the Wellington County Courthouse built in Guelph in 1841 (Fig. 29) and the Halton County Courthouse erected in Milton in 1854 by the firm Clark and Murray.[17]

The beginnings of Gothic Revival in various regions of Canada have been discussed in this first chapter. The first manifestations reflect a romantic approach. The outward signs of the Gothic style are used to represent the ideas it symbolizes: the strength and power of the judicial system in the case of the castle courthouses, the permanence of Christianity for churches (since the Gothic style left its mark in this area more than in any other) and attachment to the mother country, since England was seen at the time as the original source of the style. However, the various illustrated examples also seem disparate because of the very immensity of Canada. The main lines of development do not share a common climate, geographical location or history. In the eastern regions of the country, Gothic features are added to buildings derived from the tradition of the late 18th century. In the west, they are used to embellish buildings with a general appearance owing as much to the harsh living conditions as to architectural traditions, as well as to the spirit of initiative of the new settlers. But the romantic side of these various examples of the style, often built as much as 80 years apart, is accompanied by ignorance of structural principles and a timid use of the formal repertoire specific to this medieval style.

The Rationalistic and Ecclesiological Gothic Revival

The Gothic Revival was to retain an evocative aspect throughout its evolution. Toward the middle of the 19th century, the didactic efforts of English theorists led to the replacement of the romantic aspect with a concern for archaeological fidelity and a desire for a systematic exploration of the formal repertoire and the potential of structural rationalism contained in the style. Our analysis will concentrate on churches, since they demonstrate this new attitude better than any other type of building. Nevertheless, we will see that domestic architecture participated in its own way in the evolution of the style; by developing an interest in imitating the various periods of the Gothic era, it also showed interest in structural rationalism in accepting the influence of the American theorist Andrew Downing. Finally, as the style matured, the influence of the Gothic Revival grew in the institutional sector.

Religious Architecture

To measure the progress from the first manifestation of the Gothic Revival to another type of construction marked by a concern for archaeological fidelity and structural rationalism, we should look at the Anglican Cathedral of Fredericton, Christ Church Cathedral. It was built from 1846 to 1853 by British architect Frank Wills and William Butterfield in collaboration with the first Anglican Bishop of Fredericton, John Medley[1] (Fig. 30). Its design is inspired by the principles propounded by a group of English theology graduates of Cambridge who joined together in a society called the Cambridge Camden Society (The Ecclesiological Society from 1846 onward), which had been fomenting a veritable revolution in religious architecture since 1839. Firstly, this building shows an effort to reproduce a specific model of the decorative Gothic period (14th century, the period of predilection for the Cambridge Camden Society), namely St. Mary's Church in Snettisham, Norfolk, England. The Fredericton Cathedral reproduces its characteristic elements such as the tripartite porch and the basic fenestration. On the other hand, the chancel and transept were designed in harmony with the body of the building but without a specific model, since they had not survived at St. Mary's.

Since the Reformation, the interior layout of Protestant churches gave the place of honour to the preacher, whom all were to see and hear. This practice based on the essential rôle of the Word in the religious rite had led to the elimination of the chancel, the adoption of a unified rectangular plan and the addition of upper galleries.[2] In keeping with the doctrines of the Cambridge Camden Society, the Fredericton Cathedral returns to the typical arrangement of medieval Catholic churches, i.e., a plan based on a nave flanked by aisles (which appear mainly in large-scale churches) and oriented toward the choir, which once again becomes the determining factor in the overall plan. However, it is particularly interesting to see that each element in the plan is expressed in the exterior composition; thus the Fredericton Cathedral has a chancel that rises to the same height as the nave and is covered by a separate roof, as are aisles and the entrance porch.

Here then is an indication of the effect of structural rationalism, which was clearly stated for the first time in the works of the greatest apostle of the return to the Middle Ages, the British architect Augustus Welby Northmore Pugin, and then circulated with a doctrinarian zeal by the Cambridge Camden Society.[3] In accordance with this basic doctrine, the decorative details, far from being added to the building like those inspired by a romantic conception of Gothic Revival, are now an integral part of the building structure. For example, the buttresses are no longer built at regular intervals along the walls; they appear at essential points, such as the corners of the chancel, that require additional support and their sturdy appearance reveals their supporting function. We are a long way from details such as the turret on the Parliament of Quebec (Fig. 1) – frail, miniaturized elements that can only be considered additions to the basic structure.

The Cathedral of Fredericton is therefore an expression of a radical change in the perception of Gothic Revival. The principles governing its composition were rapidly disseminated by its principal architect Frank Wills and a number of other architects before creeping into vernacular architecture.

Before examining illustrations of this new departure in the Gothic Revival, it is important to understand how the architectural principles put forward in England in the early 1840s came to have such a rapid effect on religious architecture in Canada. If it had not been for the far-reaching influence of the Cambridge Camden Society, this situation would never have occurred.[4] This Society was not content to simply expound among its members an architectural theory that was partially founded on a concern for religious symbolism. In 1841, it laid the foundation for its influence by creating its review *The Ecclesiologist*, which disseminated advice and criticism among church builders. Over the next few years, church construction in the British colonies, particularly in Canada, was often dealt with in the chronicles of the review. Thus the construction of the Fredericton Cathedral was covered by various articles reporting on the changes made to the original composition, the progress of the work and the final re-

sult.[5] In response to numerous requests from the four corners of the British Empire, the Society even sent to the colonies scale drawings of certain medieval churches for reproduction purposes.[6]

The influence of the Cambridge Camden Society was itself part of the broader phenomenon of the evangelical movement that led to a revival of the missionary spirit toward the end of the 18th century. Throughout the 19th century, many British ministers familiar with the new Anglican liturgy came to Canada and disseminated it in the new churches they had built in their own dioceses. Bishop John Medley is a perfect example, moreover, in that he had already formed in Exeter a provincial affiliate of the Ecclesiological Society and published in 1841 a work recommended by the Society entitled *Elementary Remarks on Church Architecture*.

A similar phenomenon occurred in Newfoundland, where the minister William Feild placed the construction of his St. John's Cathedral in the hands of British architect George Gilbert Scott, who was even more knowledgeable than Wills in the field of religious architecture. This project overrides the concept of pure imitation of medieval models in an effort to adapt to the geographic realities of the Atlantic provinces. Scott designed the church as a very imposing edifice, but devoid of all flourishes that were incompatible with the high winds and freezes and thaws of the maritime climate. Its massive proportions and very ample surfaces punctuated by the huge buttresses required to support the stone vaults give it a robust character in keeping with the rugged local topography[7] (Fig. 31).

The construction of the Fredericton Cathedral provided the opportunity to apply the ideas of the Cambridge Camden Society to small church architecture in that the slow progress of the works led Medley to have a chapel built to meet the needs of worshippers until the cathedral was completed. For this purpose, Wills worked out a project based on a 13th century type of British country church. Wills may have been stimulated in his choice by the Society's January 1845 decision to send to the United States a model of this type of church: St. Michael's, Long Stanton[8] (Fig. 32). The chapel of St. Ann reproduces its general configuration – the arrangement of the west façade with its bell turret and diagonal buttresses, the porch on the south side and the long chancel to the east. However, lack of funds turned Wills away from an integral reproduction of the model; he also used proportions in a very personal manner in order to give his composition a pronounced vertical sweep that was completely absent from the model (Fig. 33).

St. Ann Chapel was to remain almost unique in its kind, since both economic and geographical considerations prevented the construction of stone churches in the diocese of the Atlantic provinces at this time.[9] It was more important to adapt the doctrines of the Cambridge Camden Society to wooden buildings. Medley and Feild began by asking the Society for models of small wooden medieval churches. For unknown reasons, their request was not answered.[10] Nevertheless, Frank Wills built a church in Maugerville that represents the expression in wood of a medieval model originally designed for stone. This church differs from those in the Carpenter's Gothic tradition by its adherence to the typical porch-nave-chancel plan of the Cambridge Camden Society. The siding was nevertheless clapboard, which interferes by its horizontality with the vertical sweep of Gothic models. Also, the series of false buttresses adds to the picturesque quality of the composition, but its purely ornamental function betrays the principle of structural rationalism fostered by the ecclesiologists (Fig. 34). The churches of Burton and Newcastle, N.B., follow the same pattern.

At nearly the same time, an American landscape gardener, Andrew Downing, provided a valid solution to the problem of adapting wooden siding to the rationalist spirit of the Gothic Revival. The immense popularity of his publication *Cottage Architecture* (1848) quickly led to the use of board-and-batten siding which gave a vertical orientation to the walls. This method had the additional merit of adhering to the principle of structural rationalism, in that, according to Downing, it gave an outward expression of the main lines of the principal supporting elements in the structure.[11] For these reasons, perhaps combined with economic considerations, many churches with vertical board-and-batten siding began to appear in the Atlantic provinces in the 1850s. Some remained attached to the Carpenter's Gothic tradition (Fig. 12) and others kept in mind the teachings of the Cambridge Camden Society (Fig. 35).

Only one man followed through in the search for an original solution to the problem of transposing the ecclesiological doctrines to the wooden churches of the Atlantic provinces – Edward Medley, son of the Anglican Bishop of Fredericton.[12] During his adolescence, Medley had been fortunate in spending his years of architectural apprenticeship in the office of British architect William Butterfield. Constant contact between Butterfield and the Cambridge Camden Society probably allowed the young apprentice to become familiar with the various principles recommended by the Society concerning the architecture of small colonial wooden churches.[13] He settled upon the idea of the stave churches (Swedish medieval churches) with their envelop-

ing forms (often characterized by the intersection of gable and pavilion roofs) and half-timbered construction that were well in keeping with the architectural leanings of the Cambridge Camden Society.

When he later came to America, Downing familiarized him with the use of board-and-batten siding. Medley therefore combined the enveloping character of the Swedish medieval churches, which he considers well suited to the climatic conditions, with the use of vertical board-and-batten walls. In addition, Medley brought a unique element into the history of Gothic Revival in Canada by choosing to emphasize structural realism through a suggestion of half-timbering with broad vertical planks marking the strong points of the framework in the exterior composition. Several of his works, all built in New Brunswick, may still be seen today. Comparison of the church at McKeen's Corner (1861) with the Apohaqui (1871–72) shows the starting point and culmination of his architectural evolution (Fig. 36, 37). Despite their highly original character, Medley's small churches were too far removed from the vernacular tradition developed by local carpenters and had no substantial impact on the architecture of small towns or villages.

The relation between the religious architecture of Quebec and the Atlantic provinces was established through the career of Frank Wills. In 1848, when funds ran short for the construction of the Fredericton Cathedral, Wills turned up in New York, where he soon became the official architect of the first American affiliate of the Cambridge Camden Society. His work in the United States was both practical, through his many commissions, and theoretical, through the publication of his work entitled *Ancient English Ecclesiastical Architecture* (1850).[14] However, he still kept up his contacts with Canadian religious circles, since he was given two large commissions in 1854 and 1856, this time in Quebec: the Mount Hermon Cemetery Church on Saint Louis Road in Quebec City and Christ Church Cathedral in Montreal. Both were impressive introductions to the principles of the Cambridge Camden Society in the two urban centres of Quebec.

Before looking at one of these churches, an incident should be related which shows the progress in Quebec architectural circles. When compared to the church of Notre-Dame (Fig. 3), St. Patrick's Church shows a leap forward in the evolution and comprehensions of the Gothic Revival. This church was built for the Irish Catholic population of Montreal. On May 28, 1842, Father Joseph Vincent Quiblier, Head of the Congregation of Saint Sulpice in Montreal, wrote a letter to Pugin, the great theorist of the Gothic Revival in England, to ask him to provide a model of a medieval English church. He wrote:

Nous sommes sur le point de commencer une église de style gothique.... Il serait à propos qu'elle puisse contenir huit ou dix mille personnes desquelles près de la moitié dans les bancs. La sévérité du climat et l'abondance de la neige de nos longs hivers ne permettent pas d'ornements extérieurs à l'exception de quelques cordons peu saillants. Auriez-vous, Monsieur, le plan d'une telle église que vous pourriez nous soumettre sans délai?[15]

It is not known whether this request reached Pugin or if he responded to it. It is certainly true that the architects involved in this project, Pierre Louis Morin and French Jesuit Félice Martin, built a church in keeping with Pugin's architectural theories. Simple and robust, St. Patrick's is remarkable for its rational use of materials and its adaptation to Quebec's climatic conditions (Fig. 38).

Father Quiblier's attitude tends to prove that sectors of the Catholic high clergy had already become familiar with the latest developments in the Gothic Revival in England. Thus the time seemed ripe for the establishment of Cambridge Camden Society doctrines in religious architecture. The two churches built by Wills are the most elequent proof of this. In each, the various components of the plan are expressed in the exterior composition in the manner of the Cambridge Camden Society. Each is characteristic of Wills, whose works remain faithful to his first models of inspiration through to his final years (he died in 1857). As a result, the Anglican cathedral in Montreal is seen as a variation of Wills' Christ Church Cathedral in Fredericton (Fig. 39). The tripartite porch and polygonal turret taken from Wills' model, St. Mary's Church in Snettisham, now become determinant elements of the principal elevation.[16]

Christ Church was to mark Montreal architecture in a rather unexpected way. In the midst of an overwhelmingly Catholic community, it updated the Cambridge Camden Society doctrines to assert its Anglican identity and ties with Great Britain. As a result, its presence was certainly a factor in sparking the determination of the Catholic Bishop Ignace Bourget to have his own cathedral erected nearby and make it a dazzling symbol of Catholic dominance by using a design based on a miniaturization of St. Peter's in Rome. After twenty years of obstinate struggle, Bourget reaped the rewards of his efforts. His imitation cathedral indirectly affected the development of Gothic Revival architecture in the Montreal region in that it countered the influence of Gothic Revival by arousing new enthusiasm for Neo-Baroque architectural forms.

Nevertheless, the impact of the project of Msgr. Bourget was not felt until the 1870s and was limited to the Catholic sector. Meanwhile, the Anglican Church founded several missions in the Montreal area, endowing them with small stone churches. These churches show the typical conglomeration of shapes propounded by the Cambridge Camden Society, as well as its preference for the simplicity and sturdiness of the small medieval country churches of the 13th century in England. They can still be seen at Sabrevois, Havelock and Como, but they are nevertheless few and far between as compared with the majority of Catholic churches built along traditional lines (Fig. 40).

On the other hand, the 1850s in Ontario are characterized by widespread construction of small Anglican churches based on the same prototype. One of the first Canadian periodicals to include an architectural section, the *Anglo-American Magazine*, published, in January 1854, an article entitled "Ecclesiological Architecture" defending this type of church with an economic argument.

In this country where woodwork is comparatively cheap and masonry dear, we should have better and cheaper fabrics by letting the wooden element enter more largely into the composition of our ecclesiastical edifices than is generally done. A steep roof is the beauty of a Gothic church. In the early English styles, the outline of a roof usually formed the two sides of an equilateral triangle. With a roof of this pitch, or even somewhat less, the walls need not be higher, for rural churches, than from nine to twelve feet; as the whole space within the roof may be gained by making the external boarding of the roof also the ceiling of the church.[17]

The last sentence in this quotation alludes to the principle of structural fidelity as applied to the treatment of ceilings, which involves visible bearing members in this type of church.

This type of church was originally disseminated by architects from Britain such as Kivas Tully and William Hay and later seems to have been introduced among builders. St. John the Evangelist Church in Oxford Mills is a good illustration of the contrast that often tends to be created in such structures by the clustering of Gothic openings in the centre of the large triangle of masonry (Fig. 41). In others such as Christ Church at Roches Point, charm is added to the composition by vernacular influences such as the weather moulding gable and more "domestic" proportions (Fig. 42).

Masonry churches were naturally the most likely media for imitating the shapes of small English medieval churches. After some hesitation, the same concern for structural rationalism was also achieved with a typically North American material: wood. Vertical board-and-batten churches such as St. Andrew's-by-the-Lake at Turkey Point are the best expressions of this concern (Fig. 43).

For urban churches, the Gothic Revival drew its inspiration from different prototypes primarily chosen among 14th century English churches, which were more imposing than those of the Early English Gothic era. It is interesting to note that their appearance is dependent on the wave of prosperity and expansion that came to Ontario towns in the 1840s. The development of Toronto is characteristic;[18] after its incorporation in 1834, Toronto was graced with a veritable army of highly skilled British architects such as William Thomas, Henry Bower Lane, Frederick Cumberland, Kivas Tully, John Howard and William Hay. Through a great number of commissions, they raised Toronto to the ranks of the great European and American capitals in terms of Gothic Revival architecture.[19] Lane in particular built three Gothic Revival churches during his seven years as a resident of Toronto. With Holy Trinity (1843), he introduced to Canada a type of cruciform English church from the Tudor era. Its relatively unusual composition includes crenelated parapets, octagonal towers and Tudor detail on the main façade and its success can be attributed to the repetition of a series of well-proportioned masses and openings (Fig. 44). But the striking resemblance between this church and the one built three years earlier in Ba[illegible] more by American architect Robert Cary Long is an indication of sources of inspiration common to American and Ontario architectural circles[20] (Fig. 45).

All of the afore-mentioned architects worked in Gothic Revival. Among them, William Thomas and his fellow-countryman Frederick Cumberland became, to different degrees, the initiators of the style as seen by the Cambridge Camden Society. In his first three churches – the Catholic cathedral of Toronto, St. Michael's (1845), Jenning's Church (1848) and the Presbyterian church in Hamilton, St. Paul's – Thomas always held with the rectangular type of church (except St. Michael's, which was designed according to a cruciform plan) with a central tower slightly protruding from the entrance façade (Fig. 46). A devoted advocate of Gothic Revival, Thomas used his works to further his research into Neo-Gothic shapes, proportions and motifs. But the decorative details, all drawn from the ornamental repertoire of the 14th century, are now an integral part of the structure, reinforcing the balance of the proportions. Frederick Cumberland's St.

James Cathedral (1853) retains the same type of arrangement on the main façade and draws from the same decorative repertoire, but goes farther in adherence to the doctrines of the Cambridge Camden Society; instead of the rectangular plan, Cumberland actually uses the aisle and chancel plan that can be seen in its exterior composition (Fig. 47).

An interesting fact is that the period of faithful imitation of English medieval prototypes, as illustrated by the Anglican cathedrals in Fredericton and Montreal, did not take hold in Ontario. Once the principles of the Cambridge Camden Society had been assimilated, various architects almost immediately jumped to High Victorian Gothic, by directing their research toward the criteria of the picturesque and freedom of expression.

In the east, the development of a rationalistic interpretation of the Gothic Revival was a gradual process based on a firmly established tradition, but on the Prairies and the West Coast, the few examples of Cambridge Camden Society influence looked more like exotic fruits in the architectural landscape.

One of the most remarkable examples of the penetration of Cambridge Camden Society architectural theories into the most remote regions of the Prairies is the presence of the Stanley Mission church on the banks of the Churchill River in Saskatchewan[21] (Fig. 48). Built in 1854 when the northern prairies were only travelled by Indians and trappers, this church stands as an example of the challenges met by some ministers sent from England by large religious societies. Despite primitive living conditions and the scarcity of materials and manpower, the Anglican minister Robert Hunt built a wooden church that proclaimed the renewal of the liturgy in its plan and details.

Almost thirty years later, the arrival of the transcontinental railway caused a renewal of missionary activity and the opening of dioceses on the Prairies.[22] The Qu'Appelle diocese in Saskatchewan still has several of its first little Anglican churches: St. John the Evangelist in Fort Qu'Appelle, St. Peter's in Walpole and St. Thomas in South Qu'Appelle have a charm that may be attributed to wise use of the stone that is so characteristic of the Qu'Appelle Valley (but rare elsewhere in Saskatchewan) combined with the adoption of the porch-nave-chancel plan of the small medieval country churches in England. Their short walls that seem to tie them more firmly to the ground create a harmony of composition with the vast horizon of the prairies (Fig. 49).

On the West Coast, where the historical background was different from that of the Prairie Provinces, the influence of the Cambridge Camden Society arrived by a new means: the Royal Engineers. British Columbia owes its first wave of immigration to the gold rush, which attracted thousands of prospectors and miners in the 1850s. The basic requirements for organizing the community life of these newcomers had to be quickly provided. As a result, in 1858, England sent a contingent of engineers who laid out roads and development plans and also built public buildings.[23] In terms of religious architecture, they worked in cooperation with the Bishop of the new diocese, the Reverend George Hills, a known disciple of the Cambridge Camden Society.[24]

Bishop and engineers thus succeeded in developing an original interpretation of the Cambridge Camden Society principles. Their first church, Holy Trinity, built in 1860 to serve the new capital of New Westminster, was designed according to the porch-nave-chancel plan (Fig. 50). The concern for functionalism was first seen in the use of wood (a native material) and particularly by the choice of board-and-batten walls with their vertical effect that gives an exterior suggestion of the unseen structural members. Before leaving in 1871, the Royal Engineers endowed the colony with several churches based, with a few variations, on the model of Holy Trinity. There were Christ Church in Hope, the Littoet Church (1862), St. Mark's in Douglas (1862) and St. Mary's in Sapperton (1865). Only the Sapperton church still stands today (Fig. 51). In his memoirs, the first bishop of New Westminster proudly described the little church of St. Mary's that, in his opinion, complied with contemporary development of religious architecture: "It was the fashionable church of those days. Government House stood near, officials and their staff and their residences round about: an English tone pervaded the little society."

Canadian Inventory of Historic Building data point to the fact that the influence of the first Anglican church models in British Columbia continued on until about 1890; beautiful specimens can indeed be found: St. Paul's in Esquimalt (1866), St. Andrew's in Courtenay (1873), All Saint's in North Cowichan (1880), All Saints in Alert Bay (1882) (Fig. 52) and St. Michael's, All Angels Church and St. Saviour in Victoria (1891). All have the basic porch-nave-chancel plan even if the structural expression of vertical board-and-batten walls is absent. On the other hand, their association with the Gothic Revival is emphasized by the slope of their gable roofs, which is steeper than in the first churches built by the Royal Engineers.

Domestic Architecture

Considering the religious symbolism inherent in the Gothic style and the almost exclusive survival of medieval religious buildings over all other types in the 19th century, it was natural that the taste for archaeological and structural truthfulness applied mainly to church construction. Articles in *The Ecclesiologist* deplored the lack of discipline in the Gothic Revival applied to the domestic sector. In his article entitled "On the Revival of the Ancient Style of Domestic Architecture," published in April 1853, the architect George Street denounces this fact:

It is impossible to look attentively at the modern attempts at a revival of ancient domestic architecture in this and other countries, without feeling that there is much want of success and much unreality in most of our efforts.[25]

He then presented the guidelines for a renewal based on the principle of truthfulness; this involves a plan simplification, the recommended study of correct details and the use of picturesque effects determined by the requirements of the plan rather than pure whimsy.

How then was this second, more confident period of exploration into an antique style interpreted in the dwellings of Canada? Considering the lack of models to be imitated, things obviously occurred in a somewhat chaotic way; but the difference from the Gothic Revival houses of the romantic phase can be seen in a greater assurance in the handling of shapes and choice of detail, as well as the treatment of a material adapted to the spirit of the style. As expected, the manifestations of this style in the domestic sector were primarily restricted to the Atlantic provinces and Ontario, with infrequent appearances in Quebec and very little on the Prairies and the West Coast.

Toward the middle of the 19th century, Ontario became – more than any other province – the prime area for Gothic Revival in Canadian domestic architecture. This can be explained by the popularity of the style among a clientele drawn from the new wealthy class, the presence of more British architects than anywhere else in Canada and greater circulation of periodicals and pattern books specialized in the interpretation of new architectural styles.

The main concern of the architect William Thomas was religious construction, but he was capable of expressing his preference for Gothic Revival in domestic architecture. Let us first consider the house and office he built for himself in Toronto in 1848.[26] The articulation of the façade remains symmetrical, but the rectangular box derived from the Neo-Classic era gives way to a body with a main façade marked by two gabled wings flanking a central hall. This handling of proportions produces a double effect: firstly, it expresses the two functions of the building (house and office) and it gives life to the roof profile. The same desire to heighten the picturesque aspect is seen in the rather original design of the medieval finials and the high polygonal chimneys. Also, the window design, with its ingenious combination of two types of Gothic arches under Tudor drip mouldings terminating in small sculpted heads, reveals a mastery of the formal Gothic repertoire. A brief examination of this building thus brings to light three qualities indicating a greater comprehension of the spirit of the style – a clear definition of the arrangement, a desire to heighten the picturesque effect of certain elements of the plan and a more thorough exploration of the potential of the decorative repertoire (Fig. 53).

Another characteristic – archaeological curiosity – is sometimes found in the Gothic Revival houses of this period. The Gothic style in England survived into the Tudor period (1485–1603). In Ontario, several architects took pleasure in exploiting the transitional character of the period between the Gothic era and the Renaissance that is found in some noble residences dating back to the second half of the 16th century. Signs of this same tendency are found at Rodman Hall in St. Catharines, Grosvenor Lodge in London (Fig. 54) or the Castle in Hamilton.[27]

In small Ontario towns, some dwellings indicate the proliferation of new models influenced by the publication of the American theorist Andrew Downing. The cottage called The Grove, in Picton, for example, has a surprisingly daring design (Fig. 55). A second look reveals the striking resemblance of this composition to plate No. 128 "Cottage Villa in the Rural Gothic Style" of *The Architecture of Country Houses* published in 1848 by the American architect Andrew Downing (Fig. 56). This is how Downing described the character of this house:

The body of the house is nearly square, and the elevation is a successful illustration of the manner in which a form usually uninteresting, can be so treated as to be highly picturesque. There is, indeed, a combination of the aspiring lines of the roof with the horizontal lines of the veranda, which expresses picturesqueness very successfully. The high, pointed gable of the central and highest part of this design has a bold and spirited effect, which would be out of keeping with the cottage-like modesty of the drooping, hipped roof, were it not for the equally bold manner in which the chimney-tops spring upwards.

In a pastoral landscape near Creemore, there still stands a house built around 1870 for the Reverend William Forster with a profile and several decorative details taken from drawing No. 129 in *The Architecture of Country Houses* (Fig. 57, 58). Vertical board-and-batten siding, which Downing praised for its picturesqueness and structural rationalism, attains its ultimate expression in this composition. Strangely, there is a presbytery in Collingwood that is almost an exact replica of this composition, but built in stone; apparently, it was also built for Reverend Forster by his brother Richard, a British architect.[28]

In Quebec, a few rare examples of this phase of acceptance of Gothic Revival in domestic architecture were commissioned by English-speaking clients. Among prestige structures such as the mansions built on the seigneuries, only the residence of Sir Thomas Edmund Campbell in Mont-Saint-Hilaire, almost entirely rebuilt by the architect Frederick Lawford during the 1850s, provides an impressive example of archaeological taste through an imitation of the manors of the Tudor era.[29] The basic source of inspiration was the ancestral home of the Campbells in Inverawe, Scotland. This two-storey brick residence carefully incorporates all the typical features of the manors built for the new merchant class during the first decades of the 16th century: an entrance flanked by turrets (a vestige of medieval castle defenses), parapet gables, bay windows and, above all, the series of ornamental chimneys considerably enlivening the building's silhouette (Fig. 59).

There were still no urban homes influenced by the Gothic Revival in the middle of the 19th century. In domestic architecture this style is best seen in suburban residences built for the English-speaking elite. A good illustration is the home of financier James Ogilvy built in 1848 by the English architect Albert Furniss. Left to his own devices without any specific model to be imitated, the architect produced a highly whimsical composition harmoniously combining Tudor motifs with others taken from an older period of the style in order to create the greatest overall picturesque effect (Fig. 60).

These examples of mastery of the Gothic Revival repertoire in Quebec domestic architecture are, on the whole, exceptions. The same may be said of Downing's influence. The few typical examples of this influence create an exotic impression in the Quebec architectural landscape; this is seen in the Bailey house in Tadoussac, with its picturesque arrangement designed to fit into a pleasing country lot (Fig. 61).

Public Architecture

According to the examples given so far, one would tend to assume that vertical board-and-batten siding was limited more to domestic and religious architecture, particularly as its popularity was based on Downing's book *Cottage Residences*. But in both Canada and the United States, builders took advantage of this economic siding by applying it to a highly varied range of building types. As early as 1860, the European and North American Railway Company, founded to connect the towns of St. John and Shediac in New Brunswick, decided to use a Gothic Revival style combined with vertical board-and-batten materials for all of its stations. The smallest ones create a domestic impression, perhaps to reassure passengers on this new means of transportation. On a much more fanciful tone, the St. John terminal magnified the vertical sweep of its walls with highly extended proportions, the sharp slope of its gable and a crest of finials at the edge of the roof. Pushing orthodoxy to its limits, the train entered a tunnel with a pointed arch built onto the station (Fig. 62)!

The Canadian Inventory of Historic Building has identified even more unusual cases of this siding used in conjunction with a Neo-Gothic style. For example, the little hydraulic station built like a tower on the banks of a peaceful river near Blair, Ontario (Fig. 63), or the picturesque public urinal ennobled by fretwork roof edging and appointed door (Fig. 64).

A study of this second period of Gothic Revival would not be complete without a word on the increased use of this style in educational institutions, particularly those operated by the Anglican Church. In this sector, the two prestigious university complexes at Oxford and Cambridge, which were built in the Middle Ages, created an early popular association of the Neo-Gothic style with the educational field.[30] In Canada, it was not until the 1850s that this style reached the upper echelons of erudite institutions. The opportunity presented itself with the construction of one of the first colleges of its type in 1849, following legislation establishing King's College in Toronto as a secular university. Before the threat of reduced Anglican Church influence in the university area, the Anglican Bishop Strachan decided to found a university under the direction of the Anglican Church. This was the origin of Trinity College, for which the first edifice was built in 1851 by the architect Kivas Tully.[31] Trinity College retained the quadrangle-type plan of the ancient colleges of the Tudor era with an entrance flanked by two high polygonal towers. The roofline was made up of elements such as turrets, gables, decorative dormer windows and finials, creating an endless variety

of visual impressions. A similar treatment was used for the windows, which were designed with various Gothic arches and arranged to avoid any hint of monotony (Fig. 65).

During the same period, Quebec was also given its first large Gothic Revival college by Anglican officials who decided to give young anglophones in the Eastern Townships the opportunity to obtain a Protestant university education partially oriented toward theology. As a result, the University of Bishop's College was built in Lennoxville. The central edifice built in 1846 was extended by a chapel and other wings arranged in a picturesque row that gave the illusion of a complex erected down through the centuries[32] (Fig. 66).

This need to identify with the prestigious British institutions of knowledge brought, in the 1860s, the Gothic Revival to Victoria, British Columbia, where a British patron enabled the erection of a girls' school operated by the Anglican Church – Lady Angela Burdett Coutts School.[33] The original project conceived by the architect James Wright was remarkably ambitious for a town as new as Victoria; it was only partially constructed (Fig. 67). But this red brick building with an asymmetrical plan shows a more sober form of the trend toward a variety of shapes based on the use of medieval motifs, sharp gable roofs, turrets, pointed windows with tracery and bay windows (Fig. 68).

During this second period in the style's evolution dominated by the architectural theories of the Cambridge Camden Society and the influence of the American theorist Andrew Downing, it may be said that the Gothic Revival achieved recognition. Indeed, representative constructions display one or all of the following qualities: structural rationalism, the beginnings of a desire to imitate archaeological prototypes and greater skill in handling the formal Gothic repertoire. This is not, however, the high point of the style, but rather one more step toward the greater freedom of expression that was to characterize the works of High Victorian Gothic.

High Victorian Gothic

The completion of the Ottawa Parliament Buildings in 1867 was of prime importance both politically and architecturally. In political terms, the complex quickly became a tangible symbol of the emergence of a Canadian nation. Its architectural significance may be appreciated in terms of the hitherto unequalled magnitude of the project and by analyzing its intrinsic qualities that create an impression unknown in contemporary Canadian Gothic Revival – an impression full of vigour, colour and character. The site – facing a wide avenue on an old barracks hill along the high banks of the Ottawa River – gave the architects a unique opportunity to heighten the effect of these important public buildings. Set well back from the avenue in a horseshoe arrangement at the crest of the hill, the three buildings are worked harmoniously into the surrounding topography. Although the complex was designed by two different firms – Fuller and Jones for the Legislature and Stent and Laver for the Ministry buildings, it has a remarkably cohesive style, which also harmonizes with the character of the site[1] (Fig. 69–71).

Moreover, the complex is a milestone in terms of the striking originality of its composition; it is apparent that the architects were not concerned about imitating a specific medieval monument or even a particular period in the evolution of the Gothic style. In this respect, the architects made the following comment: "The designers have endeavoured not slavishly to copy the Gothic of any particular period or country but the noble civic buildings of the Low Countries and Italy have afforded them suggestions."[2] The guiding principle of the composition can be seen more as a desire to obtain a maximum effect from the visual potential of picturesqueness. This is evidenced by the variety of elevation, plan, texture and colour governing the composition. Thus the large surfaces of the local grey sandstone called "Nepean Stone" are highlighted by details in red stone imported from Potsdam, New York and other motifs in Ohio ochre. These colour arrangements, which we will return to, became one of the major elements of this new interpretation of Gothic Revival.

A second innovation may also be seen in a very liberal attitude toward models of inspiration. Thus the Fuller and Jones design for the Legislature combines towers of Germanic inspiration with French mansard roofs (followed through in the Ministry buildings), another tower drawn from the elevation of the clothiers corporation building in Ypres and a library based on the prototype of the chapter house of the English Middle Ages.[3] The

same tendency toward eclecticism appears in the general plan of the two administrative buildings; the quadrangle plan peculiar to the Neo-Gothic style is replaced by an open rectangle arrangement drawn from Baroque sources. The handling of proportions and details is also characterized by this freedom of expression. The immense wall surfaces of the central building could have been monotonous, but the architects overcame this difficulty by presenting the observer with a composition that is both solemn and vigorous. The elevations facing the street are thus regularized by the presence of mansard-roofed pavilions at regular intervals, but on the river side the composition responds to the picturesque setting with a series of irregular projections terminating with the rustic silhouette of the library. Other pleasant surprises are found in the handling of details. The fenestration of the main building, for example, shows the definite influence of a Gothic style drawn from Venetian palaces, while other motifs are completely unorthodox in their whimsical, sometimes even humorous character.

A brief glance at this gigantic Parliament project and one is aware of the new characteristics that will contribute to the renewed prestige of Gothic Revival during its High Victorian Gothic phase. These can be summarized as follows: emphasis on picturesque effects including the introduction of mural polychromy and a permissive approach to eclecticism.

What then is the explanation for this transfiguration of the Gothic Revival shown in the style of the Ottawa Parliament complex? The answer lies in the architectural climate of the 1850s in England. The field was still occupied by the all-powerful Cambridge Camden Society. However, this group had considerably relaxed its architectural theories, to the point that its model church, All Saints Church, built from 1849 to 1853 on Margaret Street by the famous architect William Butterfield, was in brick (formerly reviled by the Society). Butterfield built this church in collaboration with the president of the Society, A.J. Beresford-Hope, an enthusiastic patron of architecture. Butterfield had won the esteem of the Society because he had drawn his earlier inspiration from 14th century Gothic. The church was built on a cramped space that required an intense articulation resulting in lengthened proportions and interpenetrating shapes; the flat wall surfaces had few interrupting buttresses and were striped with contrasting courses of brick[4] (Fig. 72).

All Saints Church was immediately a brilliant success because it embodied in architectural form a new sensibility expressed theoretically by the writings of the great aesthete John Ruskin, who had introduced innovations in both tone and substance. His most important works on the development of Gothic Revival, such as *Stones of Venice* (1850–53) and *The Seven Lamps of Architecture* (1849) are filled with poetry in their intense, fervent treatment of aesthetic perception.[5] Ruskin quickly rose to fame in both North America and Europe, and the impact of these qualities cannot be underestimated.

In many ways, Ruskin's architectural vision broadened the horizons of the Gothic Revival. First of all, he made English Gothic Revivalists look to the continent by pointing out the visual potential of the Italian Gothic style. Thus, as early as the 1850s, there appeared a definite taste for mural polychromy (in terms of coloured materials inserted in the wall surface). There is also an occasional return to the more horizontal lines and flat wall surfaces derived from the Venetian palaces of the Middle Ages. As a matter of fact, this is how Gothic Revival architecture was able to adapt to the continuous street façade required in urban development. By thus encouraging a widened range of sources of inspiration, Ruskin opened the way for the eclecticism that is so evident in the Ottawa Parliament Buildings. Moreover, his enthusiasm for applying the Neo-Gothic style to all types of buildings had a tempering effect on the prestige of religious architecture in the development of the style. As a result, this attitude was instrumental in introducing Gothic Revival into a wide variety of architectural sectors. In general terms, Ruskin's influence can thus be summarized as a breath of freedom in the evolution of the Gothic Revival: freedom in choosing the type of building that could be given a Neo-Gothic treatment, freedom in terms of models of inspiration and freedom in the handling of proportions and the choice of decorative motifs.

In Canada, the Parliament Buildings show that this new perception was quickly assimilated by local architects, or at least those, like Fuller, Jones, Stent and Laver, who maintained close contacts with England because of their ethnic origins. However, as one might expect in a country of such great geographical and cultural diversity, identification with this new aspect of the style varied to a great extent across Canada. There is no series of shining examples equalling the Parliament Buildings in the freedom of expression that is characteristic of this stage of Gothic Revival. Most of the buildings reflecting a similar trend are anchored in a tradition that resisted overly ostentatious effects. In addition, budget restrictions often curtailed the aspirations of architects. However, to a lesser degree, these buildings do reflect the same eclecticism and pronounced taste for picturesque effects – the two guiding principles of the High Victorian Gothic.

Institutional Architecture

Let us begin by examining the school and institution segment, which becomes more and more important in Ontario and Quebec from the 1850s onward. In this sector the most striking example of innovation is the project for University College in Toronto (1856–59) (Fig. 73). University College is the starting point in the history of the University of Toronto. Indeed, the University of Toronto in its present-day proportions grew out of this first building originally devoted to training teachers. It was created by provincial legislation proclaiming the establishment of a secular university in Toronto on May 30, 1849. In ideological terms, the construction of the building was a great victory for the advocates of secular education. Nothing was spared to give this building the splendour that would symbolize this victory to all beholders. A prestigious site was chosen and then the commission for the project was granted to one of the most reputable architectural firms in Canada. The architect to whom this commission was given, Frederick Cumberland first made a special trip to England to familiarize himself with the new developments in contemporary architecture. As indicated by the articulation of the south façade of University College, its composition is inspired by the famous Oxford Museum, apparently the only building on which Ruskin actually collaborated directly to put his architectural principles into practice (Fig. 74). However, the prototype was ornamented with Gothic details and University College was arranged with mansard roofs characteristic of the Second Empire style and elements of Romanesque origin. Cumberland arrived at this compromise after his patron, Sir Edmund Head, required that the building be inspired by the municipal hall of Sienna.[6] Despite, and perhaps even because of the obstacles set up by the taste of his client, Cumberland succeeded in producing one of the first great High Victorian Gothic buildings in Canada.

The use of Romanesque-inspired motifs combined with a composition of the High Victorian Gothic type does not appear to have been perpetuated in this sector of Ontario architecture. In the middle of the 19th century, a taste for the Romanesque had not yet been fully accepted in North American architectural circles. On the other hand, the rapid rise of Second Empire in the 1860s had a greater effect on Gothic Revival works, particularly schools and institutions. In 1865, the architect Edward Staveley included a mansard roof in his Gothic Revival design for a Quebec high school[7] (Fig. 75). A comparison of this school with the National School built in 1822 in Quebec City (Fig. 27) shows the evolution of Gothic Revival in the Quebec institutional sector. The National School shows the Gothic Revival influence in the form of details added to a structure which was not really different from that of the urban houses of the time. Like Staveley, many other architects discovered the advantages of replacing the gable typical of Gothic Revival with a roof profile permitting maximum use of attic space. In addition to the mansard roof, various Gothic Revival institutional buildings sometimes bore the characteristic arrangement of masses of the Second Empire style. As a result, buildings as diverse as the Brantford Institute for the Blind, Knox College in Toronto or the lavish St. John's College project in Winnipeg, share a similar arrangement of forms symmetrically placed on either side of a central tower with a mansard roof (Figs. 76–78). Others, like the YMCA that once stood on the corner of Victoria Square in Montreal, reproduced the superposed orders that denote Second Empire public buildings (Fig. 79). Also, there are still buildings, such as the Presbyterian Theological College in Montreal, built during the successive stages of eclectic development with a combination of mansard roofs and towers in the Castle style; but the picturesque articulation of masses is nevertheless more true to the spirit of Gothic Revival (Fig. 80).

While eclecticism appears primarily in a form of Second Empire characteristics, picturesque effects (doubtless considered unsuitable for this type of building) are usually limited to textural contrasts. Multi-coloured effects are ignored. In Montreal, where stone buildings were still predominant at this time, there was a distinct preference for contrast between the split stone walls and decorative motifs of dressed stone.

Outside Ontario and Quebec, the Canadian Inventory of Historic Building catalogued few schools or institutions that could be considered faithful examples of High Victorian Gothic. In the Atlantic provinces, wooden architecture predominates even late in the 19th century and leaves little latitude for the spirit of this phase of Gothic Revival, which lent itself more to brick or stone buildings. Nevertheless, masonry schools of the High Victorian Gothic type have something in common with those of Ontario and Quebec: their masses are clearly influenced by other competing styles. The Fredericton Normal School, which has now disappeared, had a massiveness that was typical of many buildings of this period. Decorative sandstone motifs on its red brick walls appear to be something of a concession to the polychrome fashion (Fig. 81).

Similarly, the Prairies are even farther removed from the true spirit of High Victorian Gothic. Apart from exceptions like St. John's College in Winnipeg, the few large Gothic Revival schools and institutions appear much later than elsewhere during the construction boom that followed the turn of the century, at a time when High Victorian Gothic had become considerably less popular.

Domestic Architecture

The High Victorian Gothic fashion also affected domestic architecture by first modifying the treatment of the different types of houses in the early 19th century tradition. Thus, in the Atlantic provinces, the centre-gabled Gothic Revival house began to be treated with more picturesque effects. This tendency was expressed in a variety of ways: a slow trend from the horizontal to the vertical in handling of proportions, a tendency to break up the rectangular box plan with more and more pronounced projections and also by particular attention to a more dynamic roofline, with more gables and added finials (Figs. 82, 83). In bolder designs, High Victorian Gothic led to new arrangements of masses and slightly unbalanced effects (Fig. 84).

The Ontario brick houses, drawn from the same tradition introduced a further element of the picturesque: polychrome effects. These appeared in the 1860s and multiplied in the 1870s in the form of a strip of motifs under the eaves, window arches that often included drip mouldings, as well as decorative corner piers, always taking the form of yellow brick worked into the red brick of the walls (Figs. 85, 86). A few rare examples show polychrome patterns worked into the entire façade (Fig. 87).

In Ontario and Atlantic provinces domestic architecture, the High Victorian Gothic period is characterized by the construction of a type of house with an asymmetrical plan more in keeping with the picturesque requirements. This is an L-shaped building favouring an interior arrangement with two communicating sitting rooms in the wing of the house. In addition, the flexibility of this plan allows a one-and-a-half storey arrangement for the same number of rooms as were normally found on two storeys and thus save on taxes, since taxation was at that time based both on the number of storeys and the number of fireplaces, in addition to the wall materials.[8] The first issue of *Canada Farmer*, published in 1864 gave its readers an illustration of an L-shaped house composition with several Gothic Revival characteristics: gables with varied slopes edged with fretwork fascia boards, windows with drip mouldings and sometimes bay windows.[9] This basic configuration was very much in vogue in Ontario both in cities and in the country. It included some quite sophisticated versions, such as Earnscliffe, that were usually brick-faced, sometimes in stone or wood (Figs. 88, 89). Around 1870–80, this type of house also began to be decorated with polychrome touches (Fig. 90).

Although domestic High Victorian Gothic leans more toward picturesque features than eclecticism, the latter trait does appear in a variety of ways. The house at 76 Main Street East in Ridgetown, Ontario, illustrates the most common type of eclecticism in this kind of building: the L-shaped plan so popular at the time is recognized immediately, as is the Gothic Revival fenestration. At the intersection of the two wings there is a tower with the mansard roof associated, as we have seen, with the Second Empire style (Fig. 91). In the Atlantic provinces, there is a similar tendency to introduce Gothic Revival features to a Second Empire composition (Fig. 92).

The L-shaped plan also shows up in the Atlantic provinces, where the wooden version (often board-and-batten siding) predominates. Even though this plan was less popular in these regions than the rectangular Gothic Revival house, its arrangement and details were executed with all the inventive fervour of the Carpenter's Gothic tradition, and the result is one of the most picturesque illustrations of the style (Fig. 93).

Religious Architecture

This new architectural taste was quickly assimilated by religious architecture. Unlike the school sector, it was expressed not so much in terms of eclecticism as through a propensity for exploring new combinations of volume and experimenting with the textures and colours of materials in order to obtain a maximum of picturesque effect.

This stylistic change of direction is strikingly expressed in the churches of Ontario, where it started in the late 1850s, accelerated through the 1860s and coasted on for another twenty years thereafter. Toronto played a predominant rôle in the development of this new aspect of the Gothic Revival and its dissemination through the province. In 1857, the architect Frederick Cumberland produced one of the first versions of High Victorian Gothic in Canadian religious architecture by building the chapel of St. James-the-Less for the cemetery of the same name in Toronto.[10] Creative energy abounds in the design of this building, in which each element of the plan meets a ritualistic need as well as a desire to take full advantage of the contrasting shapes and scales provided by the plan: the enveloping, compact form of the nave, sharply jutting porches, diagonal buttresses and the dra-

matic sweep of the spire, that asserts its independence by surging upward from the overall mass with a sort of aggressiveness (Fig. 94).

St. James-the-Less is one of the first examples of High Victorian Gothic in Ontario. But its highly refined character also sets it apart from the fashion. Other architects were to spread this new visage of Gothic Revival throughout the province by adapting it to the tastes (perhaps more conservative) of the client. Among these architects, special mention should be made of Henry Langley, who was trained by William Hay, an assistant to George Gilbert Scott on the Christ Church Cathedral project in Newfoundland. In many ways, Langley's talent is comparable to that of George Gilbert Scott. He had a similar innate gift for socializing that attracted a very large clientele, and he also had the same talent for keeping in step with contemporary tastes and adapting them to the client's needs; like Scott, he had a long active life that allowed him to extend his works to numerous towns and regions of Ontario and even Quebec.

In 1865, Langley applied this new spirit of the art to a church design with a basic arrangement still inspired by the small English churches of the 13th century (Fig. 95). Then, in the same year, he tempered the individualistic aspect of the style in applying it to a neighbourhood church in Whitby. This church retains the typical Cambridge Camden Society combination of form and, in accordance with one of the three, practically standard plans Langley was to use from then on, it has an asymmetrical west façade characterized by the breadth of the triangular volume of the nave and the vertiginous height of its flanking tower. The details are elegant without demonstrating the same order of originality as Cumberland's compositions. Also, the taste for polychromy is adapted to the restrictions of a small budget by inserting yellow brick details in the red brick walls (Fig. 96).

Through forty-four years of practice, Langley was to apply the mark of High Victorian Gothic to Gothic Revival religious architecture in Ontario. Indeed, his work for the Anglican, Methodist, Baptist and Catholic denominations was to contribute to the popularity of the style throughout the religious sector.[11] In little towns like Brockville, for example, it is not unusual to come across churches of different religious denominations such as the First Presbyterian and First Baptist churches built almost simultaneously in 1878, each illustrating, through contrasting shapes and sizes and interpenetrating masses, the vertical thrust and coloured accents peculiar to this Golden Age of Gothic Revival (Figs. 97, 98).

In a more subdued fashion, the new style of Gothic Revival also marked Ontario country churches which, while adhering to more traditional schemes, made a variety of concessions to the new stylistic pace. The United Church in Crown Hill illustrates the very simple formula of the rectangle and gable roof with the west façade in one of the narrow walls. In this case, the building design demonstrates the evolution of the style in two ways: by raising the basement to give the building more of a vertical thrust and by using contrasting brick colours to accentuate the bay details (Fig. 99).

Either by historical coincidence or through common tastes, High Victorian Gothic thus affected almost all types of churches in Ontario. Such a resounding success could not be expected in Quebec. We have seen that Gothic Revival had filtered into Quebec at a time when the native tradition was running out of breath. Except for a few well-known examples, the influence of the Cambridge Camden Society remained minor and, during the last decade of the 19th century, the influence of High Victorian Gothic was to be checked in the Montreal area by the battle waged by Bishop Bourget to reinforce the Catholic faith by encouraging construction of Neo-Baroque churches.

In Quebec, most Catholic churches that took on Gothic Revival form in the last decades of the 19th century adhered to either the dual tower formula resulting from the success of the church of Notre-Dame in Montreal or the traditional scheme of the single, central tower on the west façade (Fig. 100). The new aesthetic taste was to affect only the handling of proportions and, at times, superficial details. The proportions gained increasingly in height, thus creating the impression of a narrower façade; sometimes, the decorative details tended to multiply and obscure the lines of the building. In large cities like Quebec and Montreal, churches differed from those of Ontario in the widespread use of stone instead of brick, and stone lends itself more to textural contrasts than colour contrasts. As a result, details were often executed in cut stone that stood out against the split stone walls.

On the other hand, the Protestant denominations gave their churches forms that adhered more closely to this phase of the Gothic Revival. Let us consider St. Martin's Anglican Church built in 1874 on St. Urbain Street in Montreal[12] (Fig. 101). The treatment of shape is quite close to that of the churches influenced by Langley and other Ontario architects specializing in High Victorian Gothic: the same asymmetrical arrangement of the west façade characterized by the powerful thrust of a highly ornate bell tower and the same impression of organic unity in its interpenetrating forms. However, like most churches in Quebec, it has

a more conservative aspect in the handling of surface effects and it replaces polychromy with textural effects.

In the Atlantic provinces, religious architecture accepted High Victorian Gothic with less hesitation than in Quebec, but less enthusiasm than in Ontario. The longevity of the Carpenter's Gothic tradition may be a partial explanation for this fact. However, where this new treatment of form appears in wooden churches, its handling of volumes is slightly more aggressive and the asymmetrical tower is more widespread. An emphasis on the vertical is seen in the walls of the nave, which are much higher than in the middle of the 19th century, and the sharp angle of the gable roof. There are nevertheless many churches of this type that remain faithful to the local tradition in the use of clapboard rather than vertical board-and-batten siding and the arrangement of the main entrance at the centre of the west façade rather than the asymmetrical tower (Fig. 102).

Although the number of wooden churches remain dominant in Atlantic religious architecture until the end of the 19th century, there is a significant increase in the number of masonry churches (primarily stone, sometimes brick). Local sandstone was increasingly used on Prince Edward Island during the last decades of the century.[13] These large blocks with rough-hewn surfaces give these churches a monumental effect that is reminiscent of the Neo-Romanesque style of the famous American architect Henry-Hobson Richardson. Apart from a larger scale and the use of a material that increases their monumental appearance, such churches are not really very different from the wooden version of High Victorian Gothic (Fig. 103). Catholic cathedrals are consistent in their clear preference for the two symmetrical towers on the west façade. This type of church has an abundance of surface details and their proliferation recalls the flamboyant Gothic era in France (Fig. 104).

In the East, the influence of High Victorian Gothic begins to fade toward the 1890s, but it is exactly at this time that it reaches the Prairies. The effect is seen in the new towns that were rapidly built and populated following the completion of the first transcontinental railway. However, the late arrival of the style in this part of Canada seems to have deprived it of some of its finery. The vitality of form that animated the best examples of the style is rarely seen on the Prairies, where there are only a few, almost standardized compositions. The best works of this type (which are often the oldest as well), such as St. Paul's Cathedral in Regina (1895), show a survival of individualistic, exploratory treatment of form (Fig. 105).

The first decades of the 20th century are accompanied by the appearance of a more ambitious type of Gothic Revival church with a heavy, massive effect that is out of keeping with the vitality of form characteristic of this style. Interaction of volumes is often confused by the awkward envelopment of the church in a rectangular block that sometimes houses several storeys. Most of these churches retain the asymmetrical articulation of the west façade with a very broad nave flanked by a tower that is often cut short in its vertical thrust by a flat roof. Some also have an L-shaped plan with a tower at the intersection; this plan is often seen on street corners (Fig. 106). Apart from the dissemination of a similar type on a smaller scale, High Victorian Gothic had little influence on the construction of wooden churches in small localities and rural areas of the Prairies.

On the West Coast, Gothic Revival religious architecture offers more variety than in prairie cities. There are several faithful examples of the new taste, such as the church of St. John the Divine in Victoria, which was built as late as 1912 and has high-reaching proportions, forms integrated in an organic whole and a flair in the treatment of wall surfaces that were still in keeping with the style (Fig. 107). As in the Atlantic provinces, there is a preference here for the double tower west façade on Catholic cathedrals, as the public tends to associate this articulation with the era of the great medieval cathedrals of Europe (Fig. 108).

Through this brief overview of religious architecture it can be seen that High Victorian Gothic had a general influence embodied in a more picturesque treatment of forms with an emphasis on variants in the silhouette of the building. However, apart from the sporadic apparition of polychrome effects, there is little direct visible influence from the writings of Ruskin, who was in favour of drawing inspiration from Italian Gothic.

Strange as it may seem, the Gothic style, influenced by the Venetian palaces of the Middle Ages, was to be more visible in commercial architecture. Its effects can be seen on the flat or mansard-roofed buildings that make up a continuous street front. On these buildings, the only Gothic effect is often a window design that takes the form of a Gothic arcade (Figs. 109, 110). However, in some cosmopolitan cities like Toronto, several commercial buildings give bolder illustrations of Ruskin's principles (Fig. 111). These examples actually only constituted a tiny portion of the commercial buildings of the period. This phenomenon can be explained partially by functional and psychological considerations. One of the imperative requirements of commercial architecture at that time was to allow a maximum of daylight

to reach the largest possible interior area, and pointed bays obviously gave less daylight than rectangular or shallow-arched bays of the same size. Moreover, the public had easily accepted the idea of using the Gothic Revival style for religious or institutional buildings, but this may not have been the case for ordinary buildings devoted to the concept of profit.

The period of High Victorian Gothic allowed the Gothic Revival to free itself from the strict archaeological models propounded by the Cambridge Camden Society in the 1840s to give reign to the growing taste for varied forms and eclecticism that developed in architectural circles through the latter part of the 19th century. At the turn of the century, North American architecture took on a new direction that was to toll the passing of the taste for the forms associated with the High Victorian Gothic style, while perpetuating for a limited time the formal repertoire of the Gothic Revival.

Gothic Revival in the *Beaux-Arts* Manner

The object of the last section of this study is to analyze the final manifestations of the Gothic Revival in Canadian architecture during the first decades of the 20th century. This work is heavily dependent on the data collected by the Canadian Inventory of Historic Building from 1970 to 1976; but at that time the Canadian Inventory of Historic Building had set their historical limits at 1880–90 for eastern Canada and 1914 for the West. This section will appear less specific than the preceding parts, since the lack of data gives little opportunity to thoroughly examine all the regions of Canada or all relevant types of buildings. Nevertheless, the Canadian periodical *Construction*, which appeared for the first time in 1907, partially makes up for this deficiency in that it provides ample comments and illustrations on the great architectural projects of the time. By examining the first twenty years of publication of this monthly periodical, we have been able to establish guidelines that explain the mutation of the Gothic Revival of the first decades of the 20th century and analyze the buildings that are most representative of our subject.

All through the 19th century, architecture in the Western World had been governed by the principles of picturesqueness and renewal of past style. Architects have been actively engaged in reviving the formal concepts from bygone architectural eras and using them to create composition based more on the silhouette than the plan. In the last years of the 19th century, this trend died down; there arose a need for discipline and a return to basic principles governing both the plan of the building and its outer walls. This new spirit explains the enthusiasm of North American architectural circles for the academic tradition of the *Ecole des Beaux-Arts* in Paris. While still giving preference to the renewal of bygone styles, the *Beaux-Arts* encouraged many architects to design the plan according to a strict system of corresponding axes. This concept of discipline arises partially from a desire to emphasize the monumental character of public architecture, frequently expressed by an articulation of rectangular wings arranged symmetrically on either side of a central block and joined visually by a colonnade and classical pilasters.[1]

Through the Chicago World's Fair in 1893, this fashion quickly took over the public architecture of North America. The distinct preference of the *Ecole des Beaux-Arts* for the classical repertoire of forms was to have a lesser effect on religious and institutional architecture, whose inherent functions still pointed to an association with the Middle Ages. Since the *Beaux-Arts* school of thought was perfectly open to the idea of reviving styles from the past, it was a simple matter to combine the ideals of discipline, order and monumentalism with a Gothic Revival repertoire.

Several architectural firms specialized in this type of adaptation. One of the most influential was incontestably the American firm of Ralph Cram and Bertram Grosvenor Goodhue.[2] Cram, who was gifted with both a philosophical and artistic turn of mind, even worked out an ingenious theory alleging that the English Gothic style had not come to a natural demise. It had supposedly been undermined by the simultaneous occurrence of the Renaissance and the Protestant Reformation at a time when it was still a vital force in the country's architecture. Cram therefore suggested the resumption of Gothic evolution from the time of its disappearance under Henry VIII and its adaptation to modern needs.[3] Cram and Goodhue broadened this vision in their churches by using typical motifs from the two phases of the Gothic era that best materialized the concept of monumentalism upheld by the *Ecole des Beaux-Arts* – the 14th century (Early English) and the 15th century (Perpendicular). Their churches were almost always built of stone and they were characterized by their simplicity of articulation and the preponderant proportions of their naves, extended by a chancel and flanked by aisles and a transept. At the point of intersection, the transept was dominated by a square tower with a low elevation (in relation to the overall mass) and a flat roof in almost all cases.[4] This scheme was also accompanied by an emphasis on the amplitude of flat surfaces, the visual effect of volumes penetrated by very wide windows and a horizontal rather than vertical line effect. As a whole, these features gave the building an impression of solemnity and recumbency – the exact opposite of the spirit of High Victorian Gothic.

The influence of the Cram and Goodhue firm quickly spread to Canada. This is demonstrated by two large church projects for big cities – the Anglican cathedral of All Saints in Halifax, built in 1906,[5] and St. Alban the Martyr, for which the plans were prepared for Toronto in 1913[6] but were never put into effect (Fig. 112, 113). Each is a good illustration of the direction Gothic Revival religious architecture was to take from then on. In smaller churches, several Canadian architects expressed the same concern for simplification by emphasizing a pure, highly geometric arrangement of volumes. In compositions of this type, the Gothic Revival formal repertoire gives way to an amplitude of masonry surfaces that heighten the monumental character of the composition (Figs. 114, 115).

Attracted by the reputation of Cram and Goodhue, some Canadian architects completed apprenticeships in their shops. One of these architects was the young Torontonian Henry Sproatt, who followed the example of 19th century architects by completing his education with a study tour in Europe.[7] Back in Toronto in 1893, he worked with the prolific architect Frank Darling before going into partnership with the engineer Ernest Rolph, thus founding one of the firms that were to perpetuate the new visage of Gothic Revival in Canada and particularly in Ontario. The greatest influence of Sproatt and Rolph was in the institutional sector, where their first great success was the construction of Victoria College Library, built in Toronto in 1909.[8]

By 1910, their prestige was such that Vincent Massey, a philanthropist and known anglophile, called upon their services to realize one of the most ambitious projects of this final phase of Gothic Revival. The project was Hart House, a building for the University of Toronto campus, which would house all sorts of extracurricular activities with a view to drawing together the various aspects of student life.[9] The complexity of the project lay in the fact that spaces with a great variety of purposes and sizes had to be arranged under the same roof: swimming pool, library, dining room (seating 350), theatre and shooting range.

The result was thoroughly in keeping with the great student houses that were being built during the same period in American universities. One of these, Campbell Hall at Princeton University, was actually the work of Cram and Goodhue, who had previously made *Beaux-Arts* Gothic Revival official in this field with their large extension project for West Point Military Academy (N.Y.). With Hart House, Sproatt and Rolph followed suit. True to the grand tradition of English medieval colleges, they adopted the medieval quadrangle plan with the various functions of the building arranged on either side of a courtyard according to a plan that followed the tradition of the *Ecole des Beaux-Arts*. Hart House also applies another cherished principle in this tradition: the external disclosure of internal functions. Thus the wing of the building that houses functions of a domestic nature is characterized by specific Tudor manor features: large windows with multiple mullions, bay windows and sharply defined chimneys, whereas the wing designed for sporting activities has a more austere appearance. As a whole, the building's horizontality and its sense of balance and stability give it the monumental effect recommended by the *Ecole des Beaux-Arts* in Paris (Fig. 116).

With the interruption of the war years, the construction of Hart House extended from 1911 to 1919 and consumed a budget of several million dollars. Once completed, however, the building was a masterly actualization of the architectural conception of the architects and their client. For the quality of their composition, Sproatt and Rolph received the gold medal of the American Institute of Architects and were awarded honorary membership in the Royal Institute of British Architects.

During the decade of Hart House construction and through the 1920s, Gothic Revival in the *Beaux-Arts* manner gradually took root in Canadian universities and schools. At the University of Toronto, the second Knox College built by Chapman and McGiffin was a harmonious complement to the composition of Sproatt and Rolph.[10] From the University of Toronto, the style spread to other Ontario universities such as Queen's University in Kingston[11] and the University of Western Ontario in London.[12] Department of Education architects brought the style to Ontario schools. During the same period, versions that were often more austere also appeared on the Prairies; examples are the University of Saskatchewan complex[13] or the Government Normal School, Regina College and Chad's College in Regina,[14] or again the Institute of Technology and Art in Calgary[15] and the Manitoba School for the Deaf in Winnipeg[16] (Figs. 117–19).

Actually, this style of Gothic Revival became so closely associated with the educational sector that some competitions instructed architects to use a specific Gothic phase endorsed by proponents of the academic manner of the *Ecole des Beaux-Arts*. Thus the article offered to readers of *Construction* on a competition for the construction of a university at Point Grey, Vancouver, relates the following reasoning:
Among other features which influenced the final decision of the jury was the suggestion that one of the three distinctive styles, late Tudor, Elizabethan or Scotch Baronial should permeate the whole design. One competitor was thrown out by producing a classical scheme of grandiose and palatial character.[17]
Each of the buildings of the winning project submitted by Sharpe and Thompson, bore the distinctive features of the Tudor era adapted to the strict tradition of the *Ecole des Beaux-Arts*.

With the exception of the Parliament Buildings, Gothic Revival had not been associated with public architecture in Canada. It may have been for this reason that the classical character of the *Beaux-Arts* tradition had so much more success than the Gothic repertoire in public architecture, as demonstrated, moreover, by the appearance of new legislative buildings in the Prairie provinces. However, as fate would have it, the embodiment of this new Neo-Gothic spirit was to be realized, as in the 19th century, in the most important public edifice in the country – the Parliament in Ottawa. The fire that ravaged the central building of the Parliament complex in 1916 provided a unique opportunity to use again a formal Gothic concept along with basic elements of the Fuller and Jones composition while integrating them in a new building reflecting the architectural tenets of the *Ecole des Beaux-Arts*.[18]

This new composition designed by architects John Pearson and Omer Marchand is a striking example of the evolution of tastes in interpreting the Gothic Revival style. The first building was brilliant in its portrayal of forms devoted to the creation of picturesque effects. It had a strong impact on the observer with its contrasting textures, colours and shapes. The second version resembles its predecessor in its use of a rhythmic arrangement of mansard-roofed towers and similar motifs and materials. However, the overall impression is much more intellectual than sensual: the formula of corresponding axes in the interior plan can be immediately seen in the exterior composition. Like the masonry treatment and tower design, the visual effects have a rigid character that would seem to indicate that Gothic motifs were used much more for their symbolic effect than their picturesque potential (Fig. 120). The reconstruction project for the central building gave the Parliament complex a new value from the architectural viewpoint in that it combines two distinct periods in the history of the Canadian Gothic Revival on one of the most impressive sights in the country.

Commercial architecture was scarcely touched by this new aspect of the Gothic Revival. Rare examples of this stylistic change are identified by a preference, in terms of materials, for smooth white stone that accentuates the abstract nature of the composition. Purified and schematized Gothic motifs are seen in the arrangement of bays and decorative panels on a commercial building in Montreal (Fig. 121), and even by the design of its gargoyles, which are positioned on the roof cornice in a way that emphasizes the horizontality of the composition.

The inherent *Beaux-Arts* propensity for monumentalism promised a more prolific development in public architecture than in the domestic sector. In the first decades of the 20th century, grand residences with very ordered plans and rather solemn compositions revealed the influence of the *Ecole des Beaux-Arts*. Most of these residences were to revive a repertoire of classical designs. The English-speaking clientele, however, was attracted by the prestigious impression produced by the old stone manors

of the Tudor era. For these dwellings, typical motifs were borrowed from that period: entrance turrets, crenelations, tapered chimneys and multiple mullion or bay windows. A regular composition was obtained by a very orderly plan enclosing spaces like a cloisonné enamel. These houses made no attempt, as in the 19th century, to reproduce the picturesque charm of buildings made up of a series of aggregated additions. The Ainsley house, built on a vast domain at Eglinton, in the suburbs of Toronto, is a perfect example of this stage of the Gothic Revival in domestic architecture[19] (Fig. 122).

Homes of the substance of the Ainsley residence were, in fact, limited to an elite enamoured with the splendour of the vast dwellings of the medieval English nobility. Their number is limited. At the turn of the century, the trend in North American architecture was more toward flexible, informal interiors. However, there was a taste for combining this type of spatial arrangement with houses influenced by another Tudor style – the half-timbered houses built at the same time as the large stone manors, but for a less affluent population and in regions where timber was more plentiful, such as Cheshire and Lancashire.[20] These houses, their exteriors combining half-timbered second stories with brick-faced first stories, owe their presence largely to the talent of Samuel Maclure, the architect who made them popular among the new middle classes of Vancouver and Victoria[21] (Fig. 123). They are also seen in many well-to-do neighbourhoods developed between 1910 and 1920 in the cities of the Prairies, Ontario and even Quebec (Fig. 124).

After the visual outburst of High Victorian Gothic, the Gothic Revival thus continued on into the early 20th century by adhering to the architectural tenets of the *Ecole des Beaux-Arts* in Paris. The result is a recumbent, monumental atmosphere after the agitated silhouettes of buildings derived from High Victorian Gothic. As a result of the impact created by the Chicago World's Fair, this change came to Canada more through the United States than directly from Europe. Similarly it is important to note the example of the large American architectural firms, which demonstrated that the Gothic Revival repertoire could be conciliated with the approach recommended by the *Ecole des Beaux-Arts*. Canadian architects immediately followed this example. Here, as in the United States, the particular character of the *Beaux-Arts* manner had its greatest effect on the expansion of existing universities and the construction of new schools and universities called upon to meet the needs of an ever-increasing student population. Its repercussions are also visible in religious architecture – a sector that had long been synonymous with the repertoire of the Gothic Revival. Other areas of public architecture had often preferred to perpetuate the classical repertoire generally associated with the *Ecole des Beaux-Arts*. Finally, in private architecture, this new visage of the Neo-Gothic style affected only the design of a few grand residences that reproduced the distinctive features of the Tudor era.

Conclusion

Perhaps because it initially embodied the new anti-classical spirit better than any other style, the Gothic Revival became enormously popular during the 19th century. The ties between English-speaking Canada and England made its adoption inevitable. Having appeared in the first quarter of the 19th century, the style naturally had its greatest initial effect on eastern Canada. Nevertheless, we have seen that the religious and educational architecture of the Prairies and the West Coast were not unaffected by the fashion. In these parts of Canada, however, the romantic aspect prevailed over the movement in favour of structural rationalism embodied by churches falling under the influence of the powerful Cambridge Camden Society. During the second half of the 19th century, the Gothic Revival moved toward a picturesque approach to architecture. In so doing, it broke free of the restrictions often imposed by excessive faithfulness to archaeological models and produced a new wave of buildings marked by a freedom of form that led to quite exuberant visual effects. Despite their often astonishing formal achievements and high degree of colour and variety, these buildings of the High Victorian Gothic phase also show a depletion of inspirational resources resulting from over-emphasis on the silhouette at the expense of a more rational approach with spatial arrangements based on a well-articulated plan. Well aware of this lack of equilibrium, many architects of the late 19th century turned to the teachings of the *Ecole des Beaux-Arts* as a means of correcting the situation without rejecting the practice of renewing past styles that had almost entirely dominated 19th century architectural production. By adapting the *Beaux-Arts* tradition to the Gothic Revival repertoire, a number of American and Canadian architectural firms managed the feat of extending the influence of the Gothic Revival through to the first decade of the 20th century – particularly in the religious and educational sectors.

Our study closes with this last echo of the Gothic Revival. However, it should not be considered that the Neo-Gothic style totally vanished from the Canadian architectural scene. On the contrary, it has lived on, often as an acquired cultural reflex, especially in religious architecture. Nevertheless, it was never again to be part of an organized formal system, as it had been when under the influence of the Cambridge Camden Society, the High Victorian Gothic style or the Neo-Gothic style in the *Beaux-Arts* manner. The functional system of forms that followed was to reject all influences from the past and aim only toward a conception of architectural space based on optimum use of modern materials and technology.

Illustrations and Legends

1

Main elevation of the "Government House for Quebeck"
Design: **1811–12**
Architect: **Jeffry Wyatt**

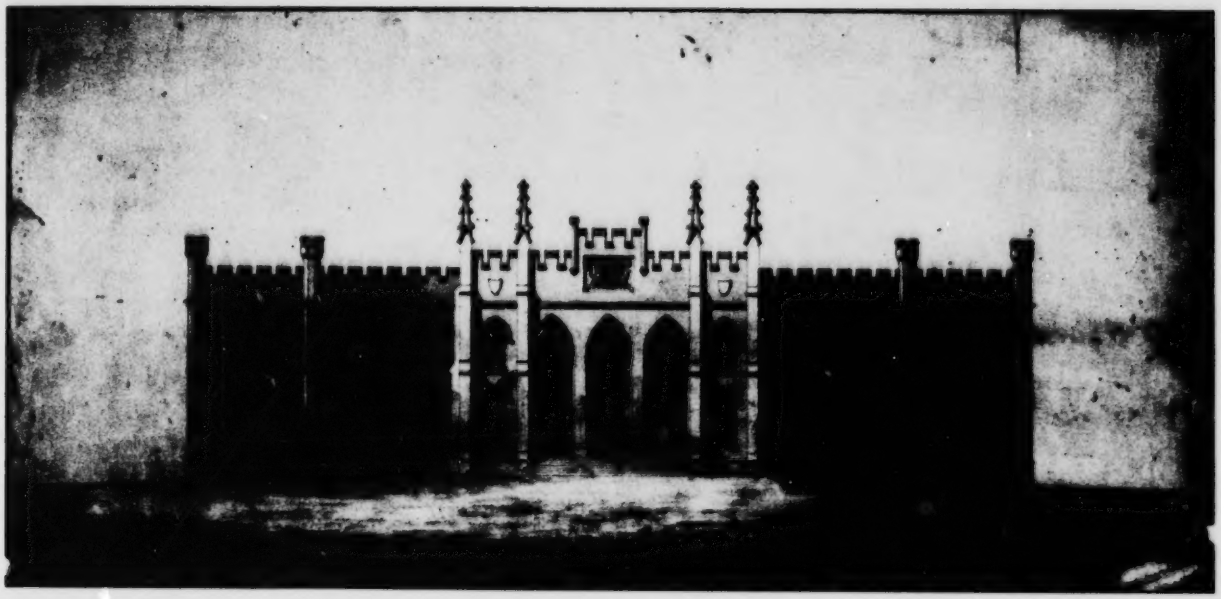
This design demonstrates that the Gothic Revival in its Romantic stage was limited to a revival of a repertoire of forms without regard for the principles of articulated masses and proportions that were proper to the Gothic era. The implementation of such a project would have had a profound effect on the architectural landscape of Quebec – first of all by its imposing dimensions and secondly by the complexity of its plan, which included such impressive elements as rooms of state two stories high. Finally, since this style, which was drawn from medieval fortresses, came from England and was unprecedented in Quebec, it would probably have been seen as a desire to create an architectural symbol of the ascendancy of the new conqueror in Canada. Instead of putting Wyatt's plans into execution, the authorities decided to establish Government House in the palace of the bishop of Quebec.
(*Public Archives of Canada*.)

2

Main elevation of the "Government House for Quebeck"
Design: **1811–12**
Architect: **Jeffry Wyatt**

This is an alternative project for the Quebec Parliament Building, this time in a neo-classical style. An entablature and ionic columns replace the great pointed arcade and rectangular windows are decorated with a sill supported by consoles. The horizontal proportions, symmetrical design and two-dimensional surface effect, all characteristic of the neo-classical tradition, are also present in the Gothic Revival Parliament design.
(*Public Archives of Canada*.)

1



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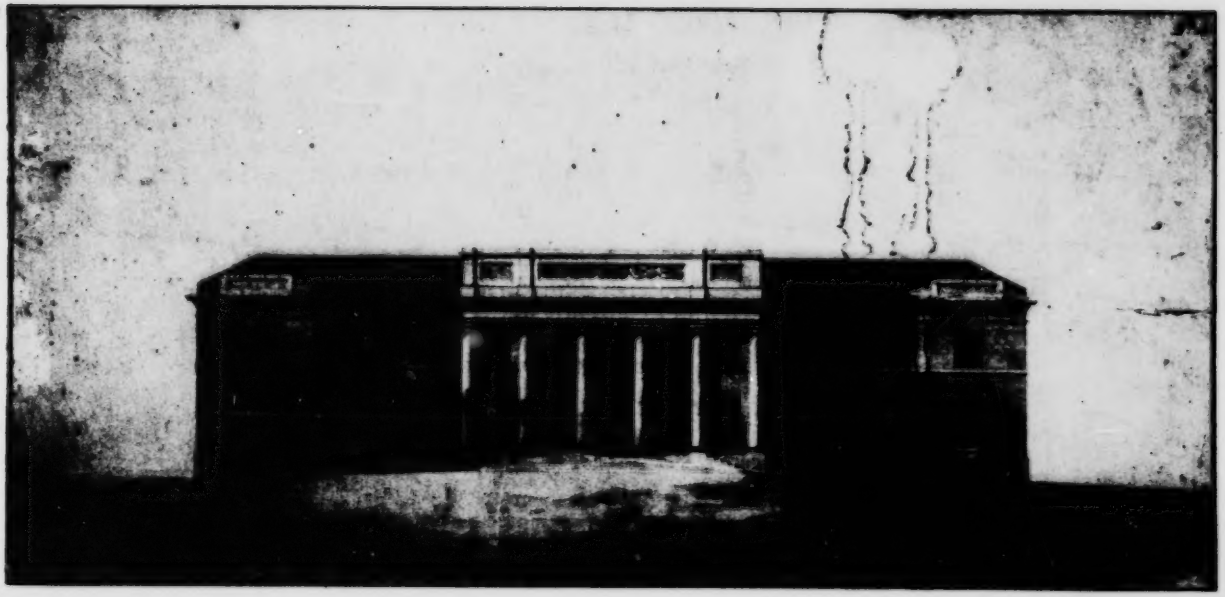
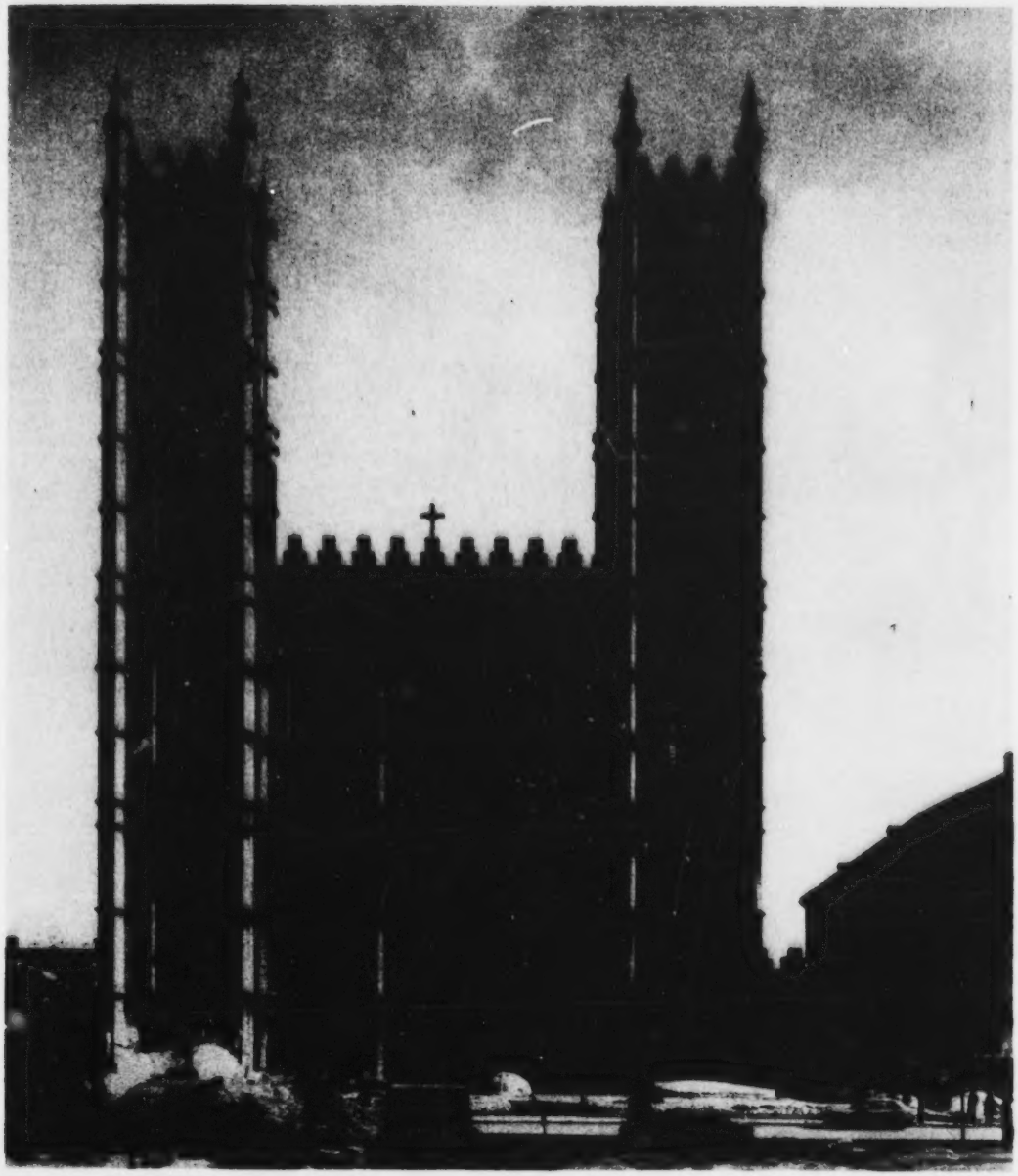


3

Church of Notre-Dame, Place d'armes, Montreal, Que.
Constructed: **1823–29**
Architect: **James O'Donnell**
Material: **stone**

When the Church of Notre-Dame was built, there was already a well-established tradition in Quebec religious architecture. James O'Donnell's composition breaks with this tradition. Of all contemporary observers, this break was seen most clearly by Father Jerome Demers, head of the Seminary of Quebec and author of a work entitled *Précis d'architecture*. In a letter dated April 22, 1824, he expressed his views to the church administrative committee by strongly criticizing three aspects of the O'Donnell plan: its Neo-Gothic tendency, its arrangement based on Protestant church plans and its structural deficiencies. (*Canadian Inventory of Historic Building*.)

3



4

Church of Ste-Anne, Sainte-Anne-de-la-Pérade, Que.
Constructed: **1855–69**
Architect: **Casimir Coursol**
Material: **stone**

The Church of Ste-Anne shows the impact of the Church of Notre-Dame in Montreal on the field of religious architecture in Quebec. The interior includes suggestions from architect Victor Bourgeau concerning the renovation of the Church of Notre-Dame. The exterior reproduces the characteristic articulation and details of Notre-Dame, but with a new theatrical effect. (*Canadian Inventory of Historic Building*.)

4

5

Wesleyan Church (now the Canadian Institute), 42 Saint-Stanislas Street, Quebec, Que.

Constructed: **1848**

Architect: **Edward Staveley**

Material: **stone**

The composition of this church is reminiscent of a specific type of Commissioners Church. Probably to provide an impressive western façade while avoiding the cost of a tower, the architect left a roof gable visible along the façade and enhanced it with a series of buttresses topped with finials. This was Staveley's choice for the Wesleyan Church, but there are several examples of equivalent treatment in Ontario Gothic Revival architecture.

(*Archives nationales du Québec*.)

6

Chalmers-Wesley United Church or Chalmers Free Scottish Church, 78 Sainte-Ursule Street, Quebec, Que.

Constructed: **1851–53**

Architect: **John Wells**

Material: **stone**

Chalmers Presbyterian Church is an example of a type of Gothic Revival church that was quite popular in the early 1850s, both in Ontario and Quebec urban centres and in the Maritimes. It is a cut-stone building that retains the rectangular volume of the reform churches. The front is dominated by a central tower with an impression of vertical thrust provided by a very sharply tapered spire. The sturdy appearance and minimum surface detail of this type of church shows a concern for adaptation to the Canadian climate.

(*Public Archives Canada*.)

5

6

7

Church of Saint-Sulpice, 1095, Notre Dame Street, Saint-Sulpice, Quebec

Constructed: **ca. 1832**

Builder: **Joseph Doyon, mason**

Material: **stone**

This church conveys the contradictions of Quebec religious architecture in the first half of the 19th century. The simplicity of its lines and proportions shows its adherence to the Conefroy plan and thus its fidelity to the basic native religious architecture embodied by the type of church built under Msgr. de Laval at the end of the 17th century. On the other hand, the window design shows the Gothic Revival influence and the central door boldly combines the Middle Ages with classicism by placing a pointed arch in a frame consisting of a triangular pediment, an entablature and doric pilasters. The church was redecorated around 1847–50 by Louis Xavier Leprohon and the vault was rebuilt in 1874–75 according to the plans of architect Victor Bourgeau.

(*Canadian Inventory of Historic Building.*)

8

Trinity Church, 85 Carleton Street, Saint John, N.B.

Constructed: **ca. 1824**

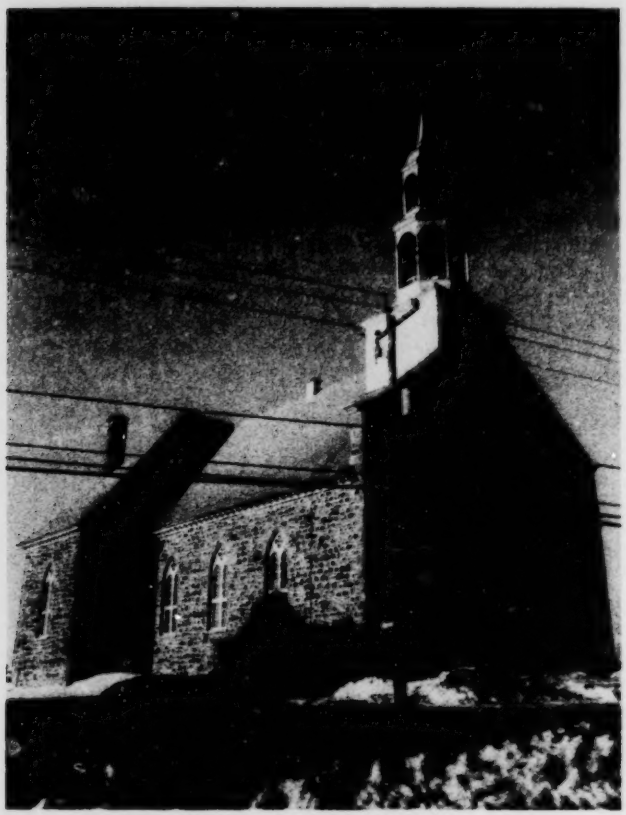
Architect: **John Cunningham**

Material: **stone**

By 1822, the first Trinity Church could no longer meet the needs of Saint John worshippers, particularly as the renewed economic activity following the War of 1812 had attracted many immigrants to the town. As a result, the church council resolved to build a second Trinity Church at a cost of 4000 pounds sterling. The council also stipulated that the church was to be built in the Gothic Revival style. Several points in the story of its construction indicate the prestigious influence of Great Britain in Gothic Revival at that time. The stones for the outer walls were shipped from England and the commission for the church was granted to a Scottish architect. The chancel was not added until 1892.

(*Canadian Inventory of Historic Building.*)

7



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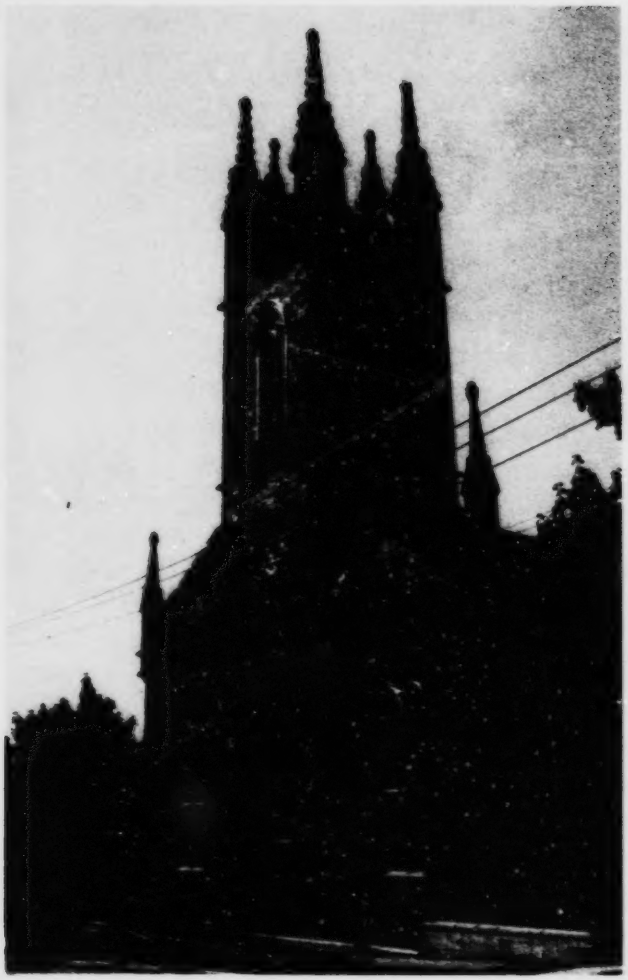


9

Bayhead United Church, Bayhead, N.S.

Constructed: **ca. 1866**

Material: **wood**

Like many other town churches of the same period, the Bayhead Church was built through the active participation of its congregation. Its proportions lend a certain nobility to a very simple scheme; this is heightened by the use of classical detail such as the corner pilasters, the entablature over the door and the pediment effect on the façade. To add a Neo-Gothic touch to the design, the sash windows were simply raised to a point and decorated with tracery.

(*Canadian Inventory of Historic Building*.)

10

St. Paul's Anglican Church, Rothesay, N.B.

Constructed: **1866**

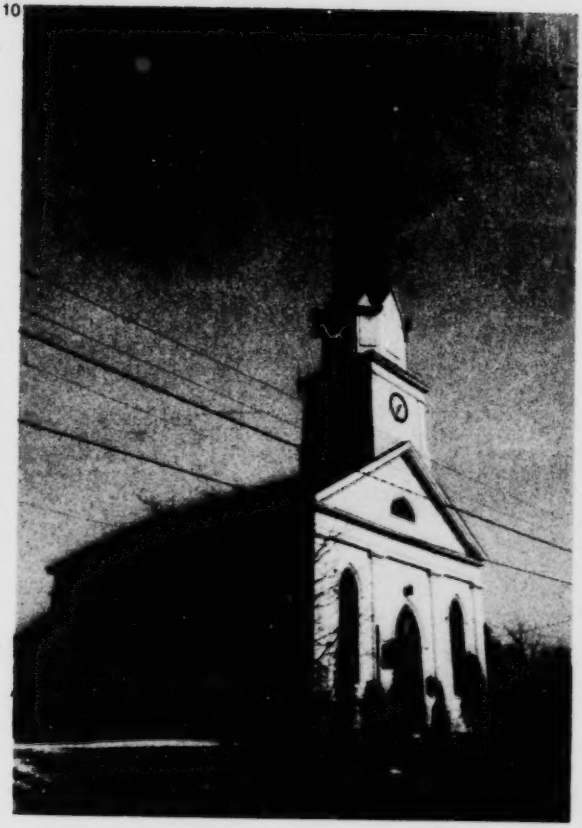
Material: **wood**

The artisans of the Atlantic provinces were often capable of combining the classical and Gothic formal repertoires with great ease, as in the case of St. Paul's Church in Rothesay. The body of the building has the solemn proportions generally associated with the temples of antiquity; on the front, it is decorated with a triangular pediment and the walls have evenly spaced pilasters replacing the classical columns generally pictured as characteristic of the temple. Only the pointed fenestration with drip mouldings indicates the presence of the Gothic Revival. Although the spire gives a vertical thrust to the building, this upsweep is held back by a square base firmly planted on the summit of the roof. This building was first erected by the Presbyterians, who were later forced to give it up to the Anglicans because of financial troubles.

(*Canadian Inventory of Historic Building*.)

9

10



11

St. Johns Anglican Church, Cumberland Street, Lunenburg, N.S.

Constructed: **ca. 1840**

Material: **wood**

When the Maritime church-builder completely discards the classical repertoire of forms, he reproduces in wood the picturesque details of the Gothic Revival style. St. Johns Anglican Church is one of the oldest and most complete examples of this tendency. The exterior composition is animated by conical finials, buttresses and abundant window tracery. Beneath this profusion of decorative motifs still lies the scheme of 18th century churches governed by strict symmetry and resembling a rectangular box planted on the ground without concern for harmony with the character of the site.

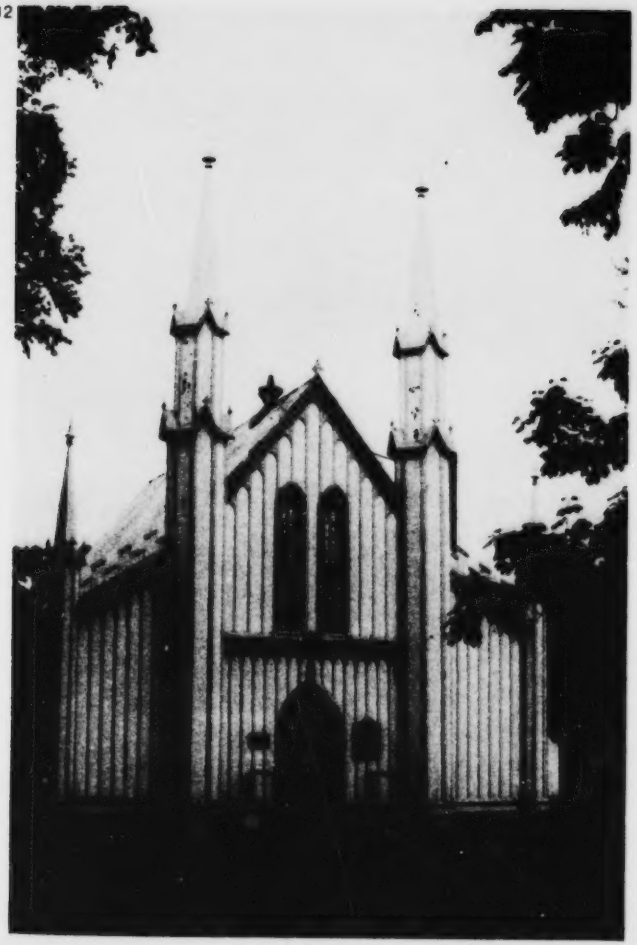
(*Canadian Inventory of Historic Building.*)

11

12
United Baptist Church, 119 King Street, St. Andrews, N.B.
Constructed: **ca. 1862**
Material: **wood**
The vertical board-and-batten siding on the United Baptist Church of St. Andrews was not used to attain a certain degree of structural realism, as in the case of some churches influenced by the tenets of the Cambridge Camden Society. It may be attributed more to the taste for picturesque qualities maintained by the Carpenter's Gothic tradition. This is made evident, moreover, by the small pointed arcades created by bringing the battens together near the roof and the fact that this siding is only used to enhance the decorative façade of a church with a rectangular plan. The clapboard siding used on the other elevations and the handling of details are strictly designed to create a visual display.
(*Photo: M. Brosseau.*)

13
United Church, Malpeque, P.E.I.
Constructed: **ca. 1870**
Material: **wood**
The builder of this church added a personal variation to a basic formula that was repeated ad infinitum throughout the Atlantic provinces and elsewhere in Canada. The proportions appear to favour a vertical thrust which is amplified by the sharp outline of the finials, windows and the roof edging. The treatment of each of these elements heightens a chiselled effect that is perfectly compatible with the formal repertoire of the Gothic Revival. However, the central tower was probably never completed; it suddenly comes to a halt just above the ridge of the roof, thus depriving the composition of a vertical sweep that is suggested by the handling of the main body.
(*Canadian Inventory of Historic Building.*)

12



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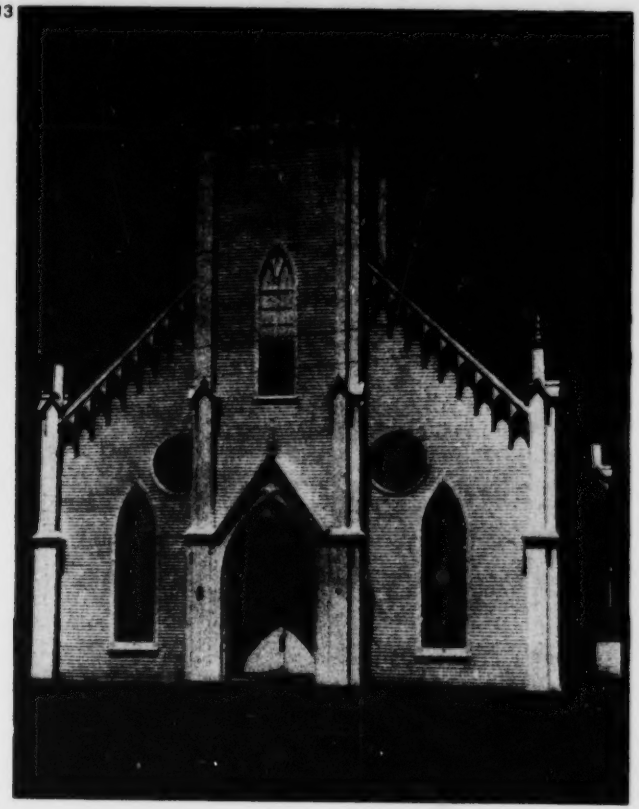


14

Sacred Heart Catholic Church, Tors Cove, Nfld
Constructed: **ca. 1890**
Material: **wood**

In Newfoundland, there are no examples of Carpenter's Gothic as old as those found in New Brunswick. In addition, the severe climatic conditions, and perhaps a greater degree of poverty as well, would appear to have resulted in more austere versions of the style. The decorative repertoire is limited and, as in the case of Sacred Heart Church, is often restricted to a series of false buttresses along the sides, giving the building a winged appearance.
(*Canadian Inventory of Historic Building.*)

15

St. James Anglican Church, Maitland, Ontario
Constructed: **1826**
Builder: **John Sheppart**
Material: **stone**

With the wave of Loyalist immigration in 1795, the small town of Maitland in the township of Augusta received many newcomers of the Anglican faith. Their religious needs were first met by circuit preachers until, by the early 1820s, the growing population required the construction of a church. St. James Church, erected in 1826 by the master mason of the village, John Sheppart, answered this need. It is fully representative of the simple, sturdy character of the first Gothic Revival churches in Ontario. The proportions have not yet adapted themselves to the vertical reach proper to the style, and the few Neo-Gothic details, such as the fenestration, do not disturb the two-dimensional surfaces or the concern for regular stonework.
(*Canadian Inventory of Historic Building.*)

14

15

16

Church of St. Andrew's-on-the-Red, Lockport, Man.
Constructed: **1845–49**
Material: **stone**

The parish of St. Andrew's on-the-Red owes its existence to a rather peculiar set of circumstances. In 1821, the merger of the Hudson Bay and Northwest fur-trading companies caused the release of a large number of employees. These men and their Indian wives formed the core of a community that settled along the Red River. When the first log church built in 1832 proved to be too small, the entire community undertook the construction of the church of St. Andrew's on-the-Red under the direction of Rev. William Cochrane. The sober lines of the composition and the refined stonework show the skill of the mason, Duncan McRae, who was master mason at Fort Garry. The simple rectangular plan is in keeping with the rites of both the Anglican and Presbyterian denominations – the two main religious groups in the community of St. Andrew's on-the-Red.
(*Canadian Inventory of Historic Building*.)

17

St. Clement's Anglican Church, Selkirk, Man.
Constructed: **1860–61**
Builder: **Samuel Taylor**
Material: **stone**

Like the one at St. Andrew's on-the-Red, St. Clement's Church was built to serve the small pocket of population settled around the outpost of lower Fort Garry. Its design achieved a monumental effect through extreme simplicity ennobling the work of the mason. Its resemblance to earlier churches in two neighbouring villages would appear to indicate that the builder of St. Clement's church drew his inspiration from a type of church that was already established in the area. The staunch square tower with crenelations and modest pointed windows leads into a rectangular interior with only a suggested division in the form of a balustrade creating a visual separation from the chancel.
(*Canadian Inventory of Historic Building*.)

16

17

18

St. James Anglican Church, Star City, Sask.

Constructed: **ca. 1909**

Material: **wood**

This modest clapboard structure is very representative of a type of church that was widespread on the Prairies until the second decade of the 20th century. This is the rectangular plan and central tower formula truly reduced to its most simple expression. Th tower crenelation and Gothic Revival windows appear to be more a symbol of Christianity than a distinctive feature of a stylistic influence.

(*Canadian Inventory of Historic Building*.)

19

Christ Church (Anglican), Millarville, Alberta

Constructed: **1894**

Builders: **Charles Schack and Frank Watt**

Material: **wood**

For the construction of this church, artisans Charles Schack and Frank Watt used vertically assembled logs in a method that is reminiscent of the technique used 200 years earlier by the settlers of New France. The same method is sometimes found in other parts of Alberta where available logs were not long or straight enough for horizontal assembly. In terms of form, this type of structure results in a squat building that appears to be firmly planted on the ground. Only the pointed windows associate Christ Church with the Gothic Revival.

(*Canadian Inventory of Historic Building*.)

18

19

20

Ukrainian Catholic Church, Sandy Lake, Manitoba

Constructed: **ca. 1910**

Surface material: **stucco**

This structure does not retain the exotic shapes for which the wooden churches of the Ukraine are so well known. Nevertheless, the Ukrainian immigrants in Sandy Lake obviously wanted to give their church features which would indicate their ethnic origin to all observers: a cradle-vaulted central nave and bulbous bell towers – but without bells. According to Ukrainian custom, the bells are housed in a wooden structure near the church, which is seen at the right of the photo. The Gothic windows are apparently inserted in this scheme as a dedication to Christianity. (*Canadian Inventory of Historic Building*.)

20

21
Sweetnam House, Sheffield Mills, N.S.
Constructed: **ca. 1799**
Material: **wood**
The general appearance of this house is reminiscent of the first homes built by the Loyalists in the Maritimes toward the end of the 18th century. The plan is almost always centralized, the volume is rectangular and the decor is very plain. In the centre of the façade, there is a pointed window in a very low gable. If, as research indicates today, this pointed window actually dates back to the original construction, it would probably be one of the first occurrences of the Gothic Revival influence in Canadian domestic architecture.
(*Canadian Inventory of Historic Building*.)

22
25 Main Street, Wolfville, N.S.
Constructed: **ca. 1860**
Material: **wood**
This house in Wolfville has a rectangular main structure, relatively low gable roof and central plan that are reminiscent of a type of vernacular house originating at the end of the 18th century. This basic scheme is combined with details of classical inspiration such as the prominent cornice along the roof edge and the pilasters at the front corners. Gothic Revival designs are also worked into the composition – a decorative gable over the main entrance with its twin pointed windows, the small sawtooth border running along the cornice and finally the crenelated effects on the roof over the small porch. Even after 1850, such houses combining the remains of a classical tradition and an interest for the new Gothic Revival fashion were not uncommon in the Maritimes.
(*Canadian Inventory of Historic Building*.)

21

22

23
House in Athol, Prince Edward County, Ont.
Constructed: **ca. 1850**
Material: **brick**
The volume and proportions of this house express the happy medium and sense of balance arising from the Loyalist vernacular tradition. The Gothic Revival influence is present, but discreet, as indicated by the sober design of the pointed window placed in a very low-pitched gable; in addition, wooden fretwork trim runs along the roof edge and the veranda. The latter was doubtless added in the last decades of the 19th century when the coping saw replaced the craftsman's traditional tools, resulting in two-dimensional fretted wood designs instead of the highly plastic former profiles.
(*Canadian Inventory of Historic Building.*)

23

24

"A Small Gothic Cottage"

The majority of its readers being rural people, the periodical *Canada Farmer* made a point of proposing simple, functional house plans. Some of these, however, show that the architectural fashions of the time moved quite quickly from the city to the country. Thus this small humble dwelling reveals its association with the Gothic Revival not so much by its volume, its proportions or its silhouette, which are still based on the vernacular tradition of the 18th century, but rather by its details such as the bay mouldings, the small decorative gable and its finial and finally the small trefoil window identified, like the pointed window, with the Gothic formal repertoire.

(*Canada Farmer, "Farm Architecture," Vol. 1, No. 2 [Feb. 1, 1864], p. 21.*)

25

152 Watson Street, Saint John, N.B.

Constructed: **ca. 1840**

Architect: **John Cunningham**

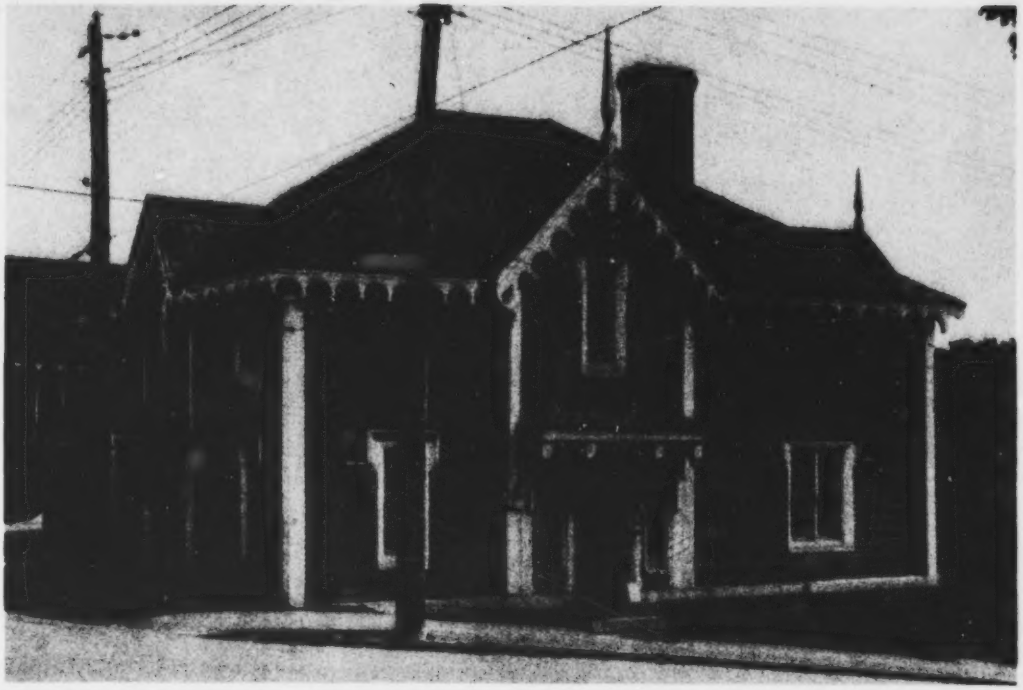
Material: **wood**

The architect designed this house in a particularly romantic manner by embellishing it with details taken from the Gothic Revival repertoire. Thus the ample overhang of the eaves highlights a strip of wooden festoons, the windows are given a very prominent drip moulding and the main entrance, consisting of a door and pointed lateral windows, is set off by a miniature replica of the roof. All these highly three-dimensional details lend a vivacious, fanciful aspect to a type of house that had become traditional at that time. This house was built for a civil servant named George Harding, probably by the architect Cunningham on the recommendation of his father-in-law, Attorney General C.J. Peters, for whom this architect had built an elegant home on Cobourg Street, Saint John, in 1819.

(*Canadian Inventory of Historic Building.*)

24

25



26
40 Gérin-Lajoie Street, Coaticook, Que.
***Constructed:* ca. 1850**
***Material:* wood**
This house built for Horace Cutting shows an American influence in the handling of proportions and the presence of such details as the balcony under the central gable, which often appears in the New England domestic architecture of that period. In its richness of forms, the decorative repertoire of this house surpasses most of the examples of this study.
(*Canadian Inventory of Historic Building*.)

26

27
National School Building, 29–35 Auteuil Street, Quebec, Que.
Constructed: **1822**
Material: **stone**
This is an extremely significant building in that it constitutes the first example of the Gothic Revival repertoire used in public architecture in Canada. The drawing by James P. Cockburn shows that there were originally more Gothic Revival features than seen today: in addition to the clusters of pointed windows under drip mouldings, the building had crenelated gables and the projecting porch, which housed the separate entrances for boys and girls, had an elegant Gothic window. Apart from the disappearance of these details and the addition of one storey in 1842 by the architect Henry Musgrave Blaiklock, the building retains today its original character.
(*Royal Ontario Museum*.)

26

Middlesex County Courthouse, 399 Ridout Street, London, Ont.
Constructed: **1827–31**
Architect: **John Ewart**
Material: **brick**

This engraving shows the Middlesex County Courthouse building before the renovations that were done at the end of the 19th century, resulting in considerable changes in the original composition. The powerful mass of John Ewart's edifice dominates the promontory on the banks of the Thames River in London. It is quite possible that the picturesque site inspired this romantic version of the Gothic Revival style based on a symbolic allusion to medieval fortresses.

(*Canadian Illustrated News, "The London Law Courts," Vol. 4, No. 22* [*Dec. 16, 1871*], *p. 396.*)

29

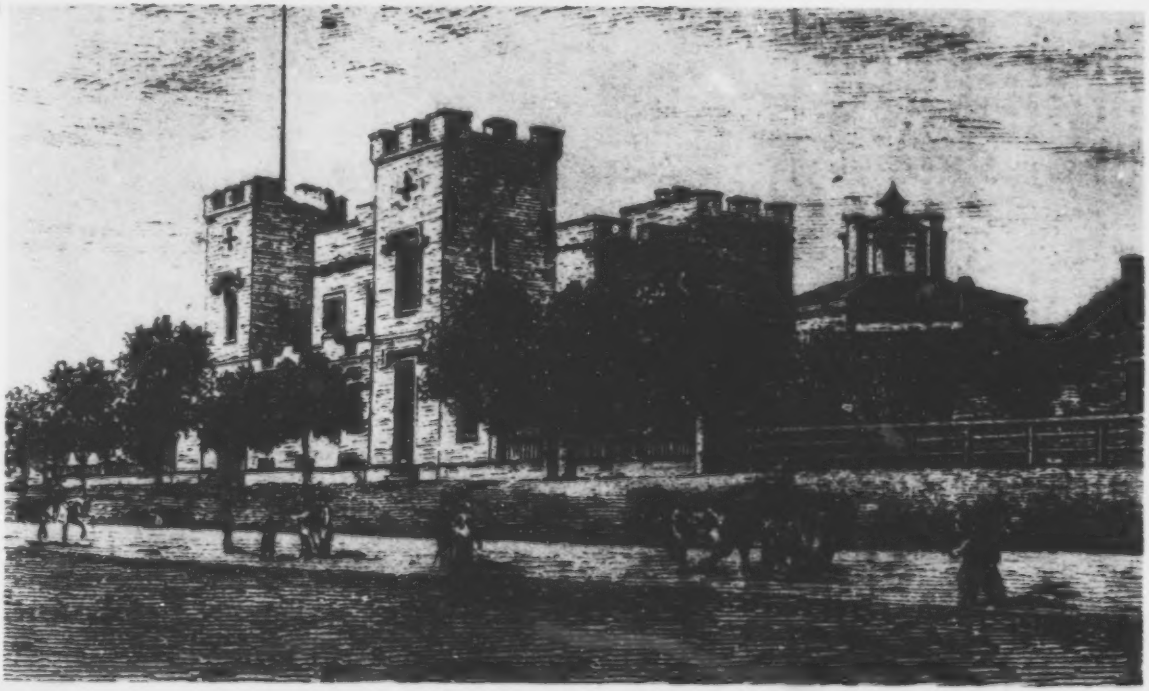
Wellington County Courthouse, Guelph, Ontario
Constructed: **1841 (demolished)**
Architect: **David Allan**
Material: **stone**

The Wellington County Courthouse in Guelph is the second attempt to establish a medieval pseudo-fortress in Ontario civil architecture. On a more modest scale than the one in London, the Guelph courthouse was also distinguished by the use of details from a later period in the Gothic era – the Tudor period – as seen in the use of the drip moulding over the windows. Examination of this building reveals a fact that indicates the ostentation of the crenelated parapets: the building actually has a gable roof which is dissimulated behind the horizontal line of the parapets. The octagonal edifice seen to the right is the county jail, which was customarily connected with the courthouse at that time.

(*Canadian Illustrated News, "Court House, Guelph," Vol. 9, No. 7* [*Feb. 21, 1874*], *p. 362.*)

28

29



30

Christ Church Anglican Cathedral, Fredericton, N.B.

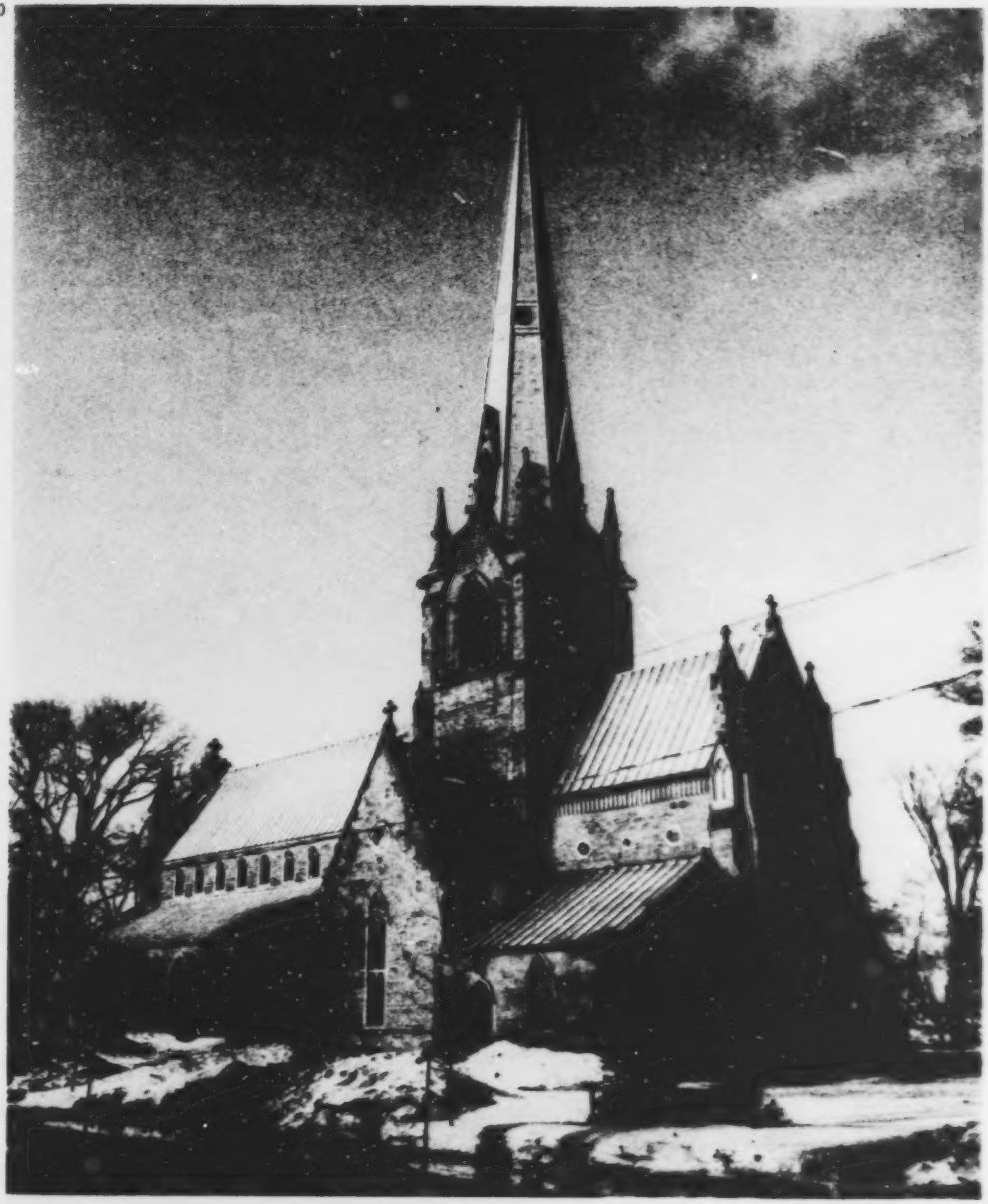
Constructed: **1846–53**

Architects: **Frank Wills and William Butterfield**

Material: **stone**

More than any other building, the Fredericton Cathedral illustrates the domination of the Cambridge Camden Society over Canadian religious architecture toward the middle of the 19th century. The initial project was criticized by the Cambridge Camden Society because the model was closer to a parish church than a cathedral. To satisfy the high priests of religious architecture, Bishop Medley modified Wills' original scheme and even asked for the assistance of architect William Butterfield, one of the architects most favoured by the Cambridge Camden Society, to complete the eastern part of the project. When completed, Christ Church Cathedral stood as the most spacious church in North America and the most compliant with the ecclesiological ideal.

(*Canadian Inventory of Historic Building*.)



31

St. John the Baptist Anglican Cathedral, 18 Church Hill Street, St. John's, Nfld

Constructed: **1848–80**

Architect: **George Gilbert Scott**

Material: **stone**

St. John the Baptist Cathedral in Saint John's, Newfoundland, has a troubled history. The man who initiated the project, Rev. Feild, personally asked the famous English architect George Gilbert Scott to draw up the plans for his cathedral. In 1848, only the nave had been erected; financial difficulties delayed completion of the project until 1880. Twelve years later, a devastating fire destroyed the church along with a large part of the town. The cathedral was raised from its ashes by Scott's own son, who returned to his father's plans and built almost an exact replica of the church that had inaugurated religious architecture in Newfoundland.

(*Canadian Illustrated News, "Church of England, Saint John's, Newfoundland," Vol. 3, No. 13* [*April 1, 1871*], *p. 204.*)

32

St. Michael's Church, Long Stanton, Cambridgeshire, England

Constructed: **ca. 1230**

Material: **stone**

The Cambridge Camden Society considered the small medieval churches of the 13th century to be particularly good illustrations of its architectural ideals and it encouraged copies of these models by distributing scale drawings to some dioceses in North America. This is how the model of St. Michael's Church in Long Stanton first arrived in the United States, where it inspired the composition of St. James-the-Less church in Philadelphia. In Canada, there are no exact copies of such churches, but there are many examples showing the influence of prototypes such as St. Michael's, Long Stanton.

(*Phoebe Stanton, The Gothic Revival and American Church Architecture: an Episode in Taste, 1840–56* [*Baltimore, John Hopkins Press, 1968*], *p. 94.*)

31

32

33

St. Ann Chapel, Westmoreland Street, Fredericton, N.B.
Constructed: **1846–47**
Architect: **Frank Wills**
Material: **stone**

The arrangement of forms and the orientation of the porch-nave-chancel plan clearly show that St. Ann Chapel was inspired by the small English churches of the 13th century. The handling of proportions bears the mark of the architect, Frank Wills. He gave all the components of his plan a vertical thrust that is out of keeping with the equilateral triangle configuration of small English 13th century churches. The linear treatment of forms is a departure from the rustic character of the medieval prototypes. (*Canadian Inventory of Historic Building*.)

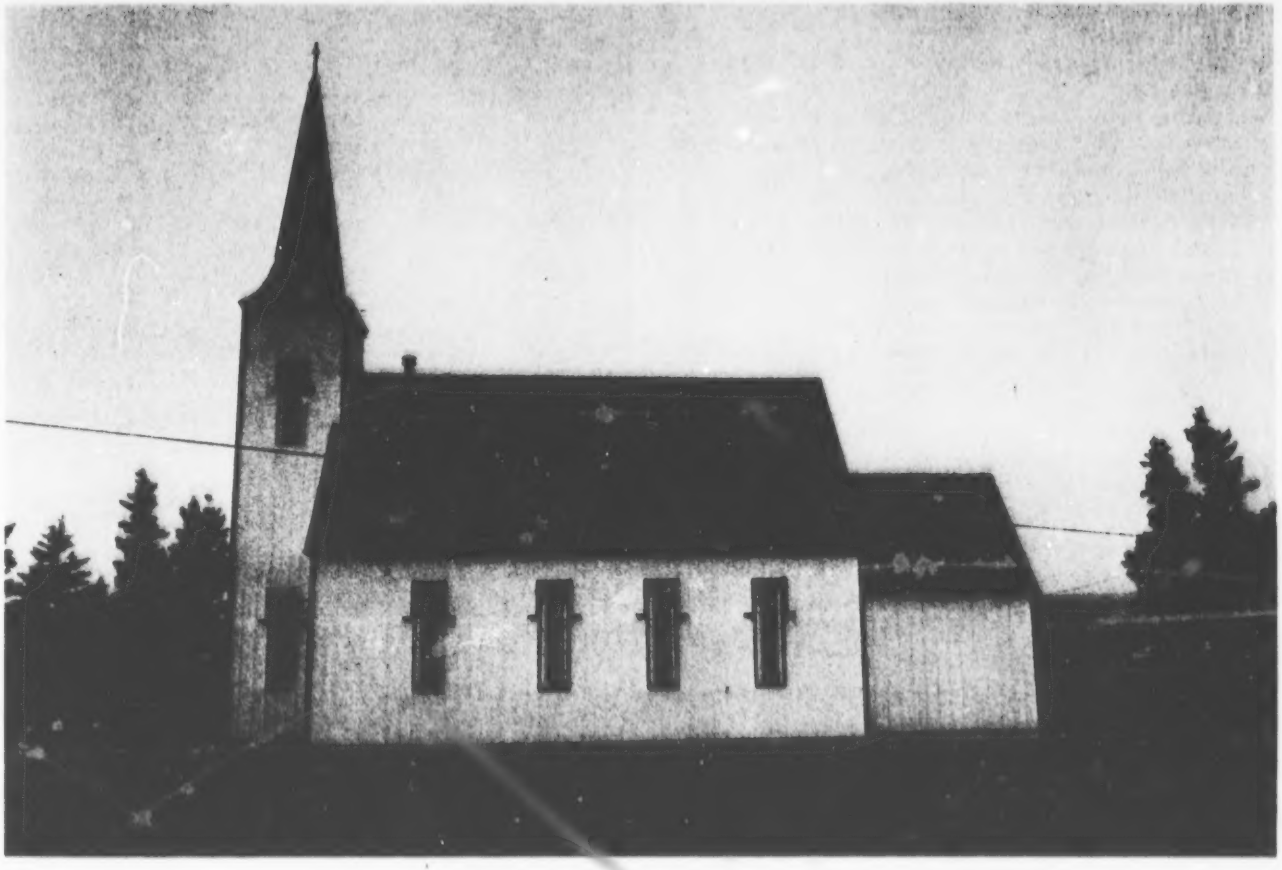
33

34
Christ Church, Maugerville, N.B.
Constructed: **1856**
Architect: **Frank Wills**
Material: **wood**
After leaving for the United States around 1846, Wills kept in regular contact with Bishop John Medley. The composition of this church in Maugerville had been attributed to him because the design is very similar to one of those in Wills' book published in 1850 in New York: *Ancient English Ecclesiastical Architecture and its Principles Applied to the Wants of the Present Day*. A wooden model of this church, probably built by the architect as a guide for the builders, is still in existence today.
(*Canadian Inventory of Historic Building*.)

34

35
All Saints Anglican Church, Bayswater, N.S.
Constructed: **ca. 1865**
Material: **wood**
Usually the small wooden churches influenced by the Cambridge Camden Society have entrances in the form of a small enclosed porch along one side. With its main entrance located in a central tower on one of the gable walls, the Bayswater church retains a connection with the traditional religious architecture that often favours this type of arrangement. The very simple decorative detail emphasises the linearity inherent in board-and-batten siding.
(*Canadian Inventory of Historic Building*.)

35



36
All Saint's Church, McKeen's Corner, N.B.
Constructed: **1861**
Architect: **Edward Medley**
Material: **wood**
Here, Bishop Medley handles the board-and-batten with ease, sometimes using it for decorative purposes, as in the case of the small ornate window on the south façade. Other details, such as the gable fascia, also show a desire to heighten the rigid aspect of the siding. However, the exterior still fails to reveal the typical interior arrangement of the churches complying with the plan of the Cambridge Camden Society. The exterior shows no trace of the chancel, despite the fact that it polarizes the observer's attention in the interior arrangement.
(*Canadian Inventory of Historic Building*.)

37
Church of the Ascension, Apohaqui, N.B.
Constructed: **1871–72**
Architect: **Edward Medley**
Material: **wood**
This church represents the culmination of research into form on the part of architect Medley. Compared with most small wooden churches in the Maritimes influenced by the Cambridge Camden Society, the Church of the Ascension shows considerable innovation, particularly in the articulation of its masses. While observing the porch-nave-chancel plan recommended by the Society, Medley achieves a harmonious composition of the components of this plan by using a highly enveloping roof combining both the gable and the pavilion. Moreover, the vertical board-and-batten reaches its culminating point in this example in its combination with wide boards expressing the strong points in the structure.
(*Canadian Inventory of Historic Building*.)

36

37

38

St. Patrick's Church, 460 Dorchester Blvd. West, Montreal, Que.

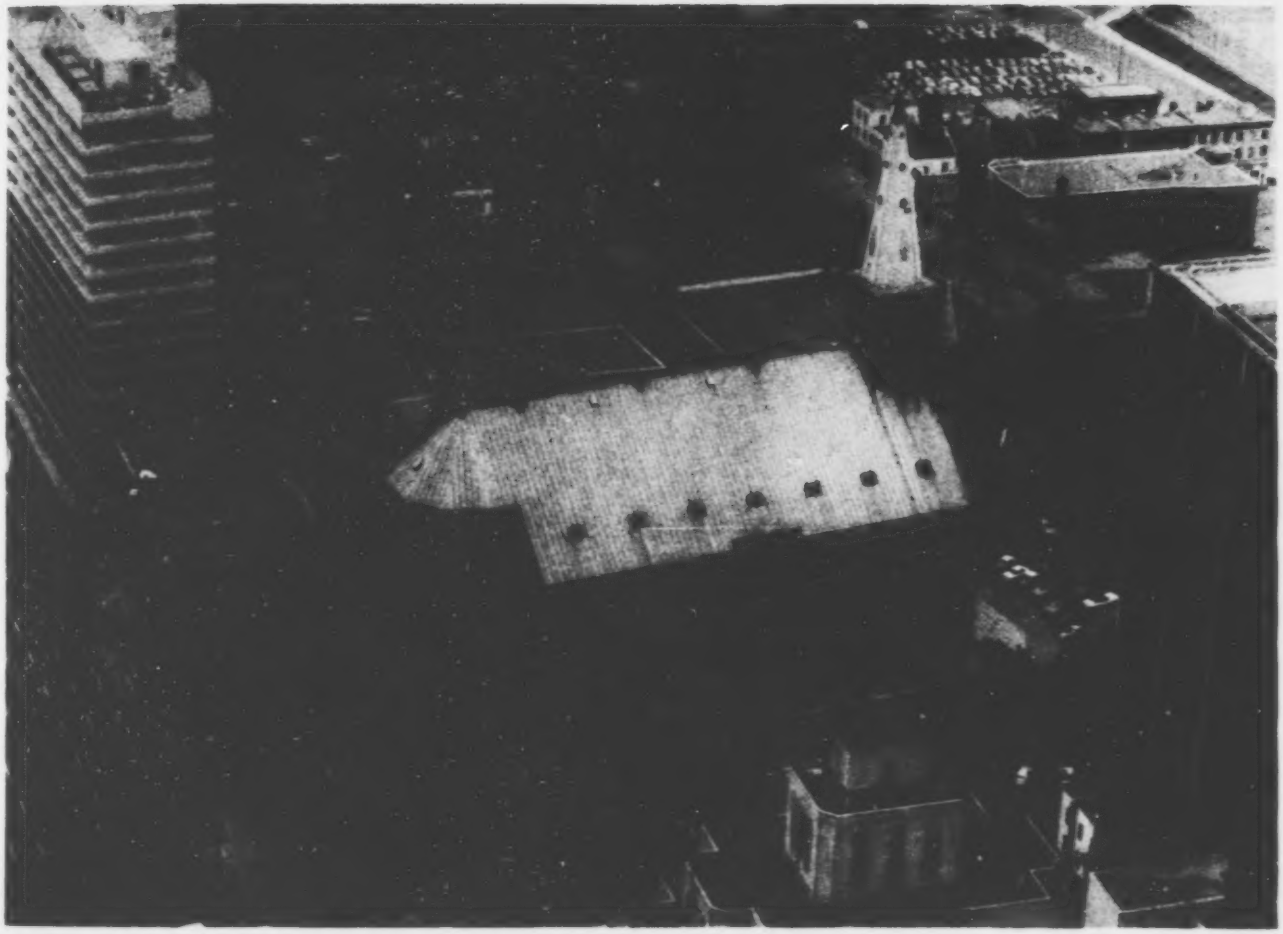
Constructed: **1843–47**

Architects: **Pierre Louis Morin and Felix Martin**

Material: **stone**

The plan of St. Patrick's Church shows an interest in the teachings of the Cambridge Camden Society by giving particular importance to the chancel in the exterior composition. Its semi-circular mass (which is closer to the French tradition than the rectangular chancel) rises to the same height as the nave. Also the sobriety and firmness of the treatment of the outer walls and limited number of decorative motifs break with a tradition that favoured flourishes equally spaced in a horizontal-vertical grid around the building. The central tower articulation of the west façade was to remain a highly popular approach among later Gothic Revival churches in Quebec.

(*Inventaire des biens culturels du Québec.*)



39

Christ Church Anglican Cathedral, St. Catherine Street West, Montreal, Que.

Constructed: **1857–59**

Architects: **Frank Wills and Thomas S. Scott**

Material: **stone**

For his Christ Church Cathedral in Montreal, the architect, Frank Wills, drew a great deal of inspiration from the 14th century English churches with cruciform plans. Moreover, the west façade flanked by narrow turrets owes much to the medieval church of St. Mary's in Snettisham, which had already served as a model ten years earlier in the design for Christ Church Cathedral in Fredericton. Wills died just after completing the plans for this building. The young architect Thomas S. Scott picked up where he left off and followed Wills' plan to the letter.
(*Canadian Inventory of Historic Building*.)

39

40

Anglican Church of the Messiah, rang du Bord de l'eau, Sabrevois, Que.

Constructed: **ca. 1855**

Material: **stone**

This is an example of Cambridge Camden Society principles imported into Quebec. The church was originally built for the congregation of one of the most prosperous Anglican missions in Quebec. The building assumes the typical silhouette of the English rural churches of the Middle Ages, but with the warm tone of native Richelieu Valley stone. The west façade arrangement culminates in a stepped pinnacle. A small porch protrudes from the south wall. However, the exterior does not show the chancel, which, in this type of building, is usually housed under a separate roof behind the nave.

(*Canadian Inventory of Historic Building.*)

41

St. John the Evangelist Church, Oxford Mills, Ont.

Constructed: **1869**

Material: **stone**

The date of construction shows that this type of Gothic Revival church was still in vogue twenty years after the Cambridge Camden Society had popularized it. Despite variations in the treatment of proportions, these churches can be easily traced back to a common type by the outline of their west tower, with compact buttresses at the base and a stepped pinnacle at the summit. The entrance is often located in a porch on the south wall and the nave is extended to the east by a chancel covered by a separate roof.

(*Canadian Inventory of Historic Building.*)

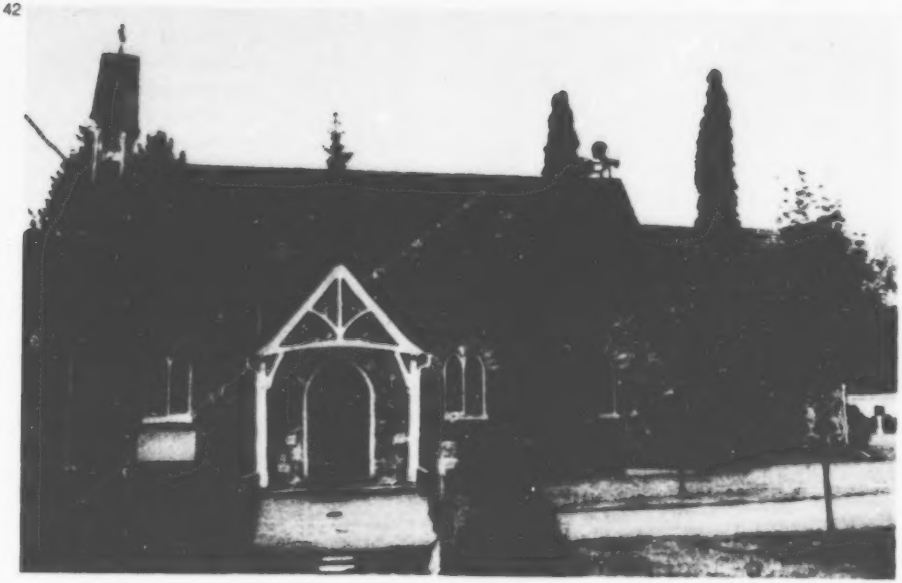
40

41

42
Christ Church, Roches Point, Ont.
Constructed: **1861**
Builder: **Rev. Walter Stennett**
Material: **stone**
Small churches derived from 13th century British architecture have often been given charming variations. This church was built by a minister retired from an illustrious career as a professor and then administrator of Upper Canada College in Toronto. Rev. Stennett made good use of local field stone and he designed the proportions and details in a way that gave the structure a domestic appearance.
(*Canadian Inventory of Historic Building.*)

43
St. Andrew's by the Lake, Turkey Point, Ont.
Constructed: **ca. 1860**
Material: **wood**
Churches like St. Andrew's by the Lake showed the way to a compromise between the requirements of the Cambridge Camden Society and those of the natural environment, which involved the extensive use of wood. They adhere to the typical plan of small English medieval churches with their entry porch and chancel separate from the nave. The basic material is the vertical board-and-batten made popular by the American theorist Andrew Downing. The basic scheme of the church of St. Andrew's by the Lake was so popular in North America that it could be as easily found in the Maritimes, British Columbia or the United States.
(*Canadian Inventory of Historic Building.*)

42



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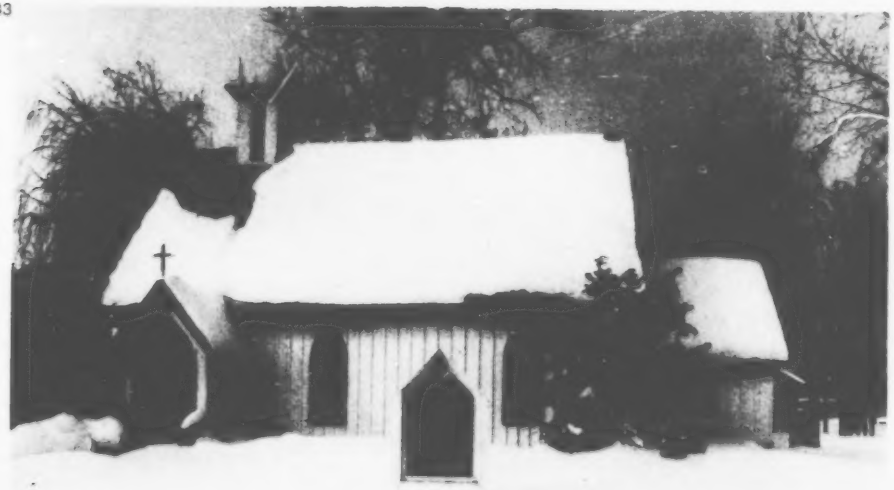
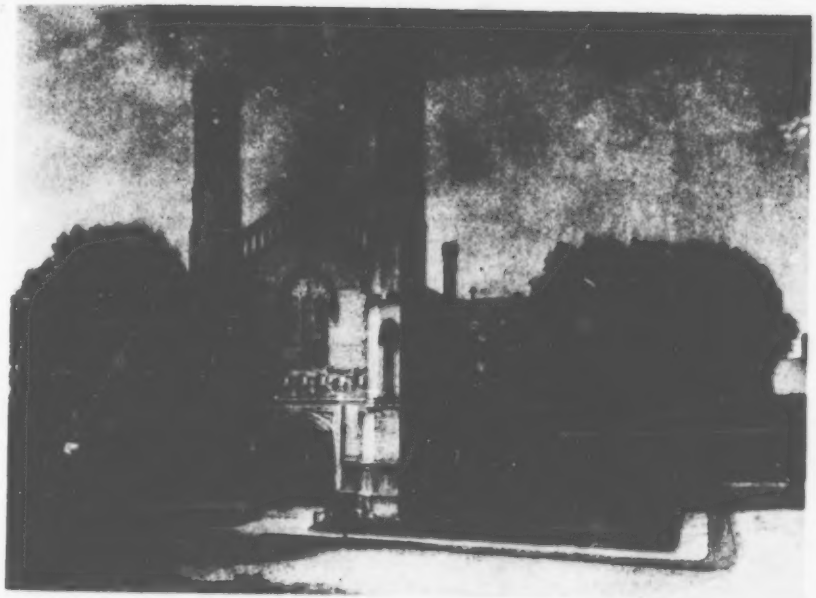


44
Holy Trinity Church, Trinity Square, Toronto, Ont.
Constructed: **1846**
Architect: **Henry Bower Lane**
Material: **brick**
The resemblance between this church and the Presbyterian church on Franklin Street in Baltimore indicates that models may have circulated between the United States and Canada at this time, or at least that common sources of inspiration were used. This church was damaged by fire in 1977.
(*Public Archives Canada.*)

45
Franklin Street Presbyterian Church, Baltimore, U.S.A.
Constructed: **1844**
Architect: **Robert Cary Long**
Material: **brick**
The designer of this church is representative of a generation of American architects who were aware of the new European developments in the Gothic Revival style. Long had completed his professional apprenticeship with a prolonged stay in Europe. His composition for the Franklin Street Church which was inspired by English prototypes from the Tudor period, reveals his familiarity with specialized publications such as those of Pugin: *Specimens of Gothic Architecture* and *Examples of Gothic Architecture*.
(*Phoebe Stanton, The Gothic Revival and American Church Architecture: An Episode in Taste, 1840–56* [*Baltimore, John Hopkins Press, 1968*], *p. 241.*)



45

46

St. Paul's Presbyterian Church (formerly St. Andrew's Church), 56 James St. South, Hamilton, Ont.

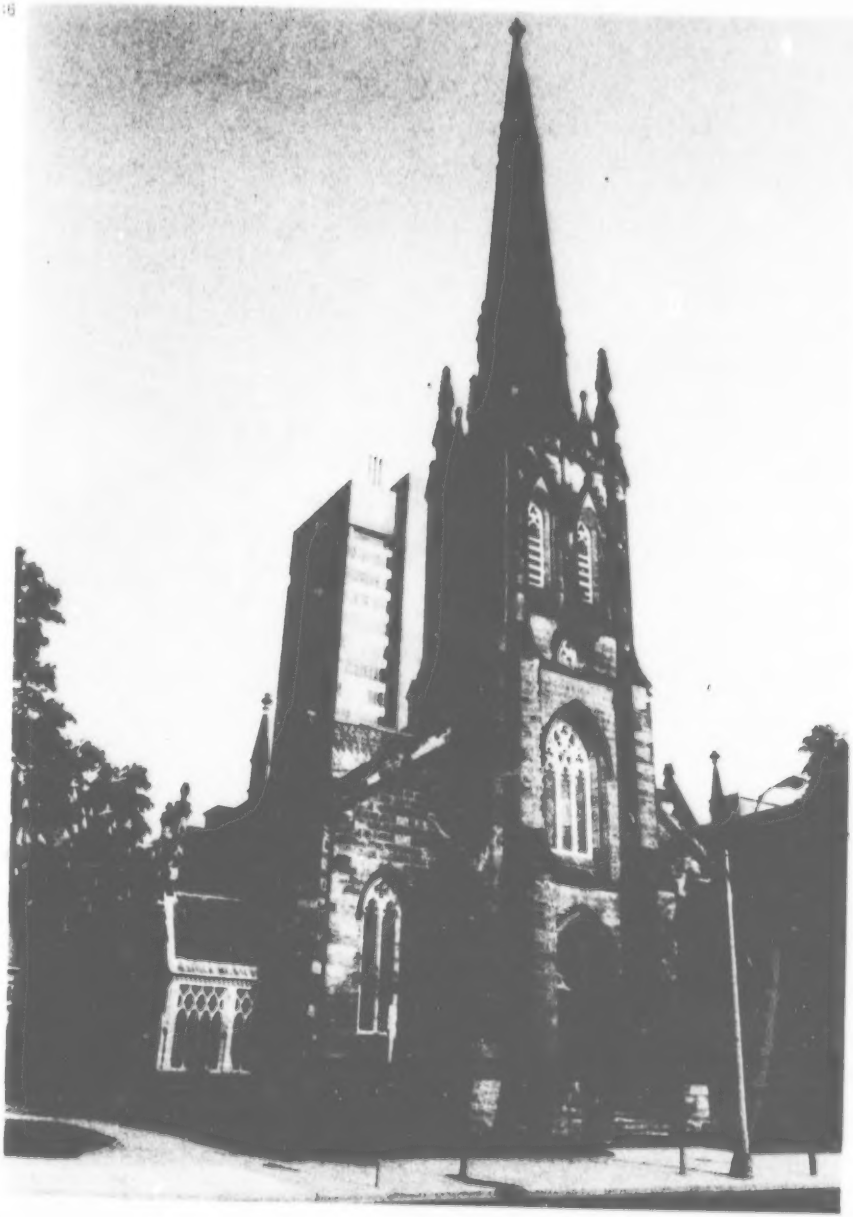
Constructed: **1854–57**

Architect: **William Thomas**

Material: **stone**

The original design for this church was done for the Anglican parish of Christ Church in Hamilton. Following a disagreement between the architect and his client, Thomas decided to submit his composition to the Presbyterian denomination who were able to appreciate its worth. Although the preponderance of the nave is reminiscent of the churches of the reformation, St. Paul's Church draws from a formal repertoire associated with the churches of the Early Decorated Gothic (13th century). In this respect, the most impressive element is the grace and finesse of the lines of the tower on the main façade. Throughout its history, St. Paul's Church has only undergone minor alterations in keeping with Thomas' composition, such as the extension of the chancel toward the end of the 19th century by the architect Hugh Vallance.

(*Canadian Inventory of Historic Building.*)



47
St. James Anglican Cathedral, Church Street, Toronto, Ont.
Constructed: **1849–53**
Architect: **William Cumberland**
Material: **brick**
The project for the replacement of the first Anglican cathedral in Toronto, destroyed during the terrible conflagration of 1849, was initially troubled by financial restrictions. Cumberland had to cope with these constraints and produce a compromise between the requirements of the Cambridge Camden Society and those of his client. For the basic material, he chose a yellow brick which was becoming widely used in the city at that time and he vigorously took advantage of all its potential forms. In his basic plan, he observed the rules of the Cambridge Camden Society as closely as possible, but was unable to handle all elements in full compliance with the status of a cathedral. For example, the chancel had to be shortened and upper galleries were also included (these were prescribed by the Cambridge Camden Society because of their theatricality). The cathedral opened its doors in 1853, but did not receive its tower, spire, porches and finials until 1874.
(*Canadian Inventory of Historic Building*.)

48

Holy Trinity Anglican Church, Stanley Mission, on the banks of the Churchill River, Sask.

Constructed: 1854–56

Builder: Rev. Robert Hunt

Material: wood

Rev. Hunt had the same instinctive reaction as many European immigrants in Canada; he wanted to endow his new environment with the architectural ideal with which he had been imbued by his education among the British Anglican clergy of the 1840s. The high priests of the Cambridge Camden Society may have frowned on the use of board-and-batten siding (contrary to the spirit of Gothic Revival) and the presence of lateral aisles (generally restricted to much larger churches), but the transcription of the interior plan in the exterior composition would certainly have pleased them, as would the vertical proportions and extreme simplicity of the architectural decor.

(*Saskatchewan Government Information Bureau.*)

49

St. Peter's Anglican Church, Red Jacket, Sask.

Constructed: ca. 1895

Material: stone

When the diocese of Qu'Appelle was founded during the last decade of the 19th century, several churches were built, including St. Peter's. The use of varied shades of field stone immediately identifies the Qu'Appelle Valley, one of the rare places in Saskatchewan where local stone is used for building construction. The arrangement of volumes characterized by the small porch protruding from the rectangular nave and the separate chancel at the rear adheres to the plan of the small medieval English churches of the 13th century. As a whole, the composition remains very sober, its only decoration being colour contrasts produced by the arrangement of voussoirs over the bays.

(*Canadian Inventory of Historic Building.*)

49

48

50
Holy Trinity Church, New Westminster, B.C.
Constructed: **1860 (demolished)**
Architect: **Royal Engineers**
Material: **wood**
This photograph shows how the construction of Holy Trinity Church coincided with the clearing of a hitherto untouched region. The church can easily be compared with the wooden versions based on the plan of small 13th century churches in rural England that can be seen in Ontario and the Atlantic provinces. The builders used board-and-batten siding, immediately showing the architectural influence of the United States – particularly California – in British Columbia. This building was razed by fire only five years after its completion.
(*F.A. Peake, The Anglican Church in British Columbia* [*Vancouver, Mitchell Press, 1959*], *p. 112.*)

51
St. Mary's Church, 121 Columbia Street East, New Westminster, B.C.
Constructed: **1865**
Architect: **J.C. White (of the Royal Engineers)**
Material: **wood**
Unlike the churches built in British Columbia toward the end of the 19th century according to the open framework technique, St. Mary's is made of logs assembled by mortise-and-tenon joints. It has retained some of its original character, despite alterations in 1921: extension of the nave, addition of a west wing and construction of a new south porch.
(*H.H. Gowen, Church Work in British Columbia* [*London, Batsford, 1899*], *p. 14.*)

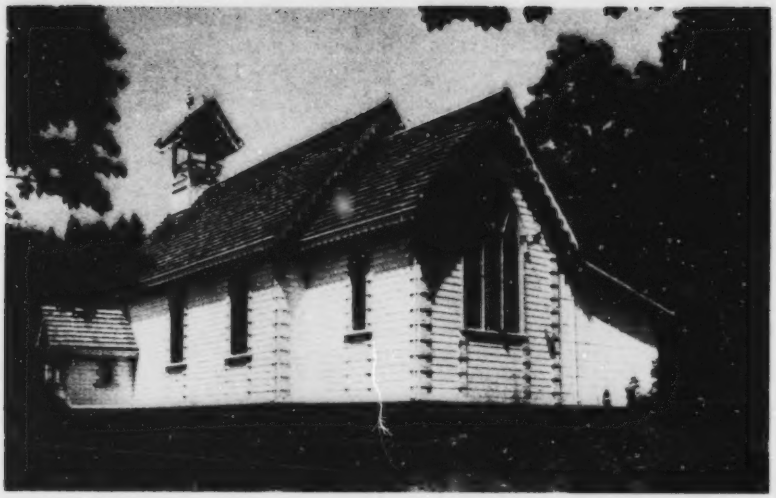
50

51

52
Christ Church, Alert Bay, B.C.
Constructed: **1882**
Material: **wood**
The design of the Anglican church of Alert Bay would appear to indicate that the little churches built by the Royal Engineers continued to influence British Columbian church architecture until late in the 19th century. Its basic plan, with a south porch, nave and chancel all covered by separate roofs, reflects the teachings of the Cambridge Camden Society. On the other hand, the choice and treatment of details seem to show a creative freedom that is more characteristic of High Victorian Gothic.
(*Canadian Inventory of Historic Building*.)

53
Oakham House, 322 Church Street, Toronto, Ont.
Constructed: **1848**
Architect: **William Thomas**
Material: **brick**
In this composition, Thomas used the yellow brick that was becoming widespread at that time in Toronto public and private architecture. The two main bodies in this design express the duality of the building's function (home-office) and at the same time add a picturesque potential to the general arrangement. However, it is the figure and refinement of the details that immediately show the mark of the architect. These details include small sculpted heads, probably produced in England by Thomas' brother, which the architect liked to work into some of his compositions.
(*Photo: G. Kapelos*.)

52



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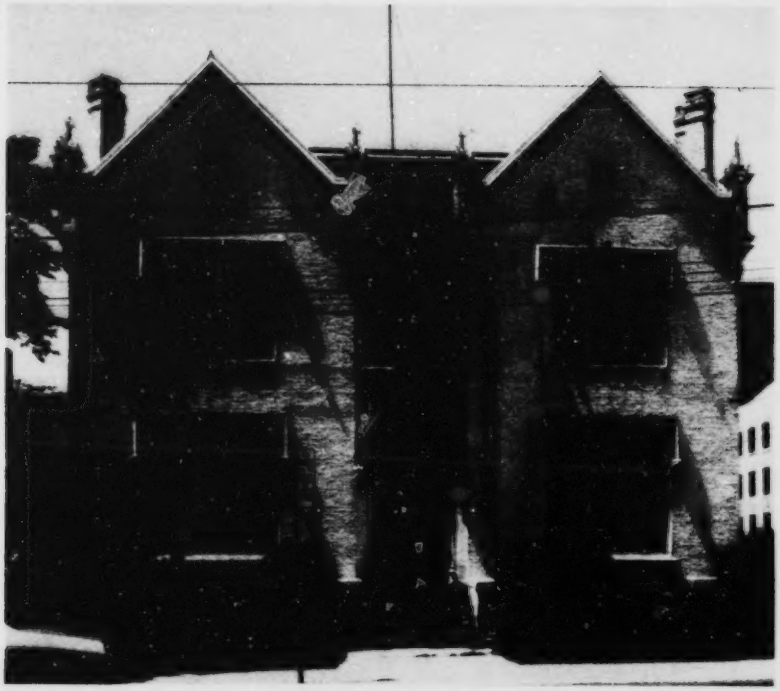
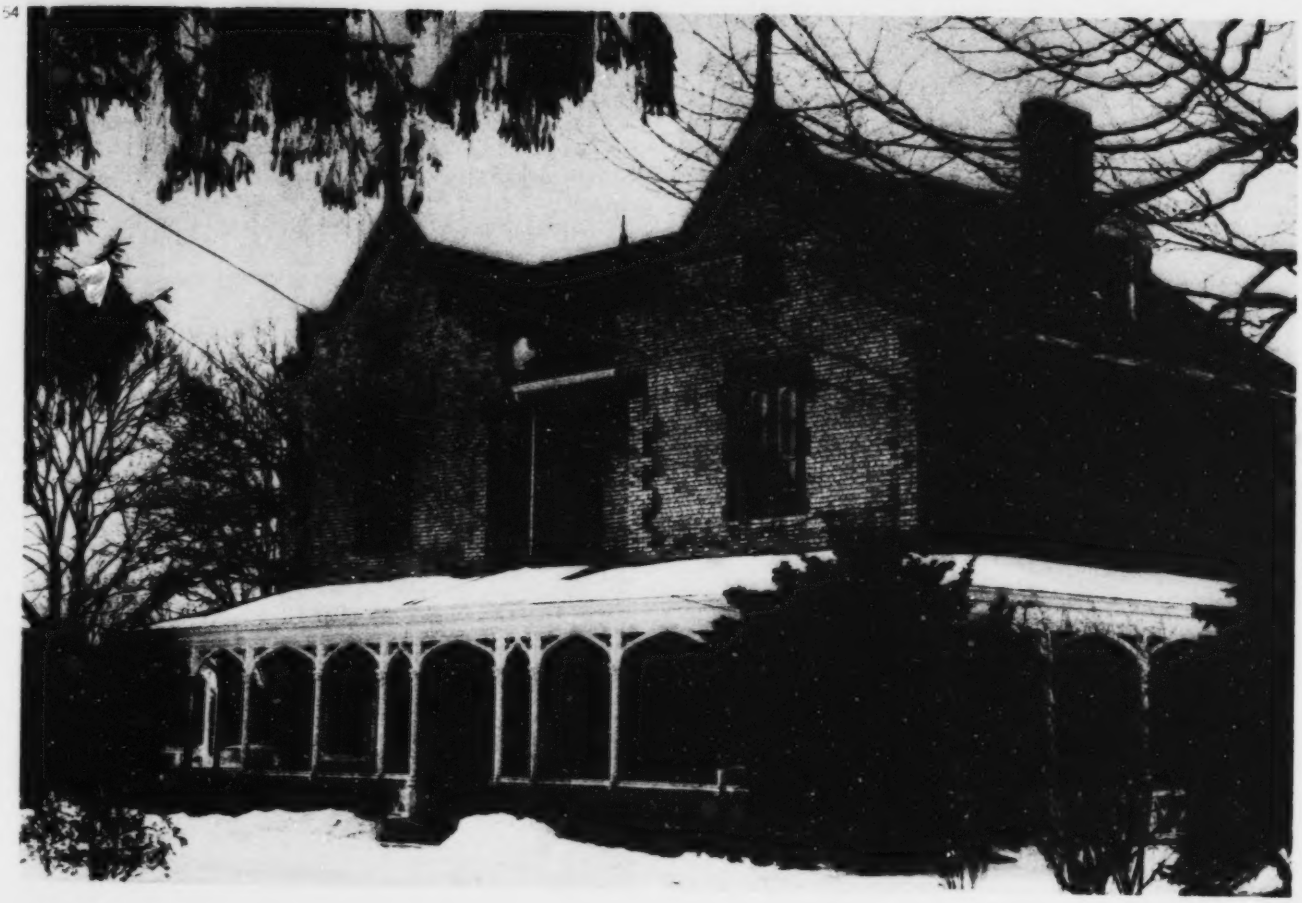


54

Grosvenor Lodge, 1017 Western Road, London, Ont.
Constructed: **1853**
Architects: **Samuel Peters Junior and Thomas Stent**
Material: **brick**

Samuel Peters, the prosperous founder of London West, had this elegant dwelling built by his nephew, Samuel Peters Jr. Together with his associate Thomas Stent, he created a villa that harks back to the manors of the Tudor era, particularly in its general articulation and the use of decorative corbie-stepped gables. Although it may appear sumptuous when compared with the houses of the new Ontario towns that were expanding rapidly in the middle of the 19th century, Grosvenor Lodge retains the sobriety that is characteristic of many upper middle class house designs in this period. In 1972, the house was taken over by the University of Western Ontario. It now houses a museum and municipal offices.
(*Canadian Inventory of Historic Building.*)

54



55

The Grove, 111 Main Street, Picton, Ontario

Material: **rendered masonry**

Although at the present stage of research we are unable to establish the date of construction and the architect of this house, it can be said that the builder was well informed of developments in the Gothic Revival. At a first glance, it appears to be simply a small house with a central plan and pavilion roof, of which there are many examples in Ontario towns throughout most of the 19th century. However, the choice of decorative elements and their scale and proportions give particular value to this composition. The main entrance is highlighted by a small porch interrupted by elements resembling buttresses. The top of the porch has a triangular suggestion of the gable behind it. In the gable, there is a tiny bay window gracefully framed by a fretwork fascia board. Two narrow chimneys placed on either side of the gable highlight the composition of the centre of the building.

(*Canadian Inventory of Historic Building.*)

56

"A Cottage-Villa in the Rural Gothic Style" (Residence of Wm. J. Rotch, New Bedford, Mass.)

Architect: **Alexander Jackson Davis**

Material: **brick rendered with cement matrix**

Since Andrew Downing had no architectural training himself, he often expressed his preferences by turning to the designs of architects whose creations he approved of. Thus, many homes illustrated in *The Architecture of Country Houses*, like this example, were taken from projects done by the architect Alexander Jackson Davis.

(*Andrew Downing, The Architecture of Country Houses* [*New York, Da Capo Press, rev. ed., 1968*], *Fig. 128.*)

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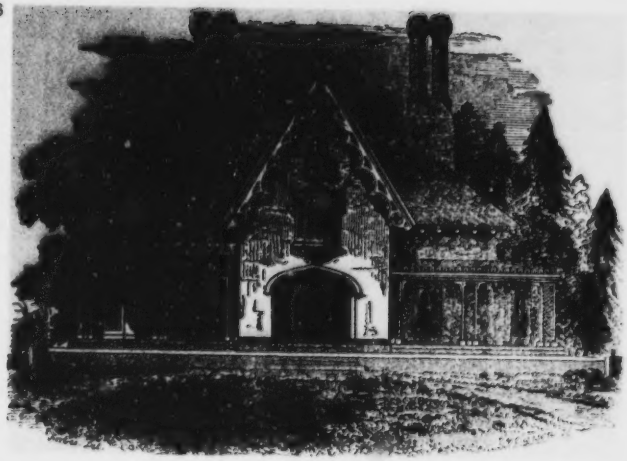
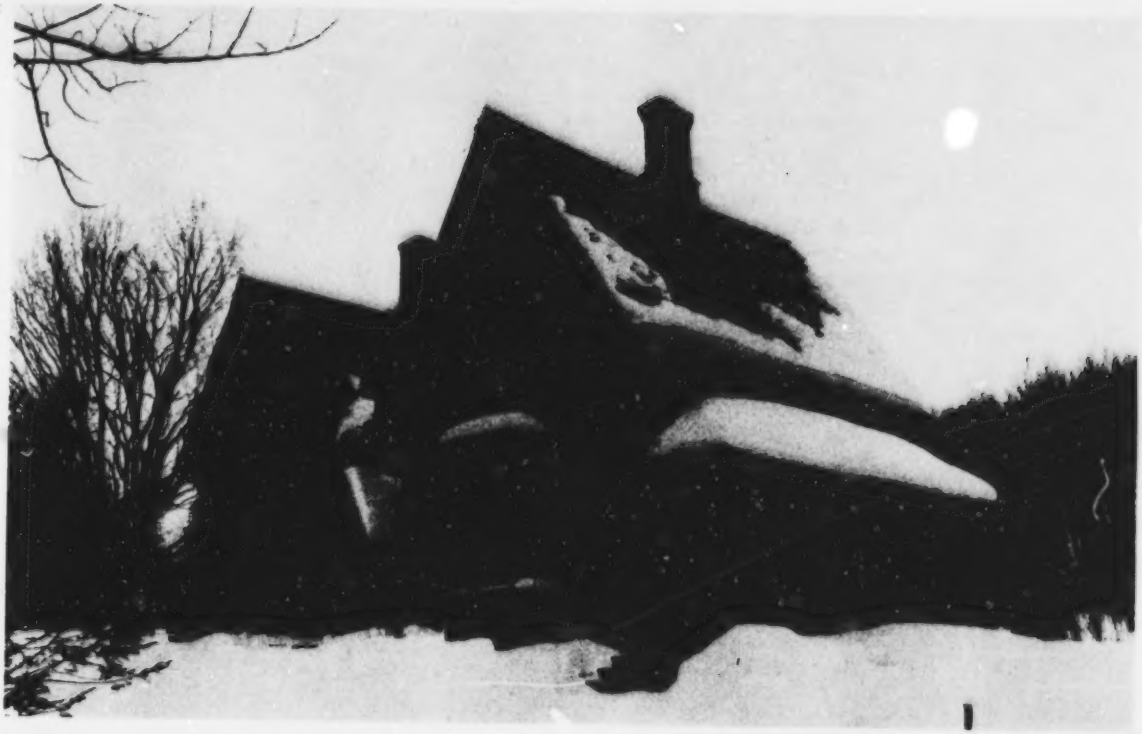


57
Claverleigh, Creemore, Ont.
Constructed: **ca. 1870**
Material: **wood**
The composition of this house has a rustic effect and variety of form that brings it into harmony with its natural surroundings, consisting of woods and rolling hills. The main body is split into two distinct masses, connected in the middle by a lower component housing the main entrance. This lively configuration is heightened by a vertical thrust produced by the steep slopes of the roof, the narrow chimneys, the slender proportions of the windows and the board-and-batten effect. The bay window, the small romantic balcony and the side veranda all help to blend the house into the surrounding countryside.
(*Canadian Inventory of Historic Building*.)

58
"A Plain Timber Cottage," Maine, U.S.A.
Architect: **Gervaise Wheeler**
Material: **wood**
Downing published this drawing in order to encourage people to use wood and take advantage of its properties. As an alternative to wooden imitations of the Gothic designs proper to masonry buildings, Downing recommended the use of the vertical board-and-batten with its vertical lines that coincide with the spirit of the Gothic Revival and adhere to the principle of structural realism by an exterior expression of the main supporting line of the structural members. Instead of solid rectangular masses, Downing often preferred to break up the main body into several wings in order to produce a more dynamic silhouette. In this case, the use of vertical board-and-batten siding in conjunction with this type of articulation gives the house a likeness of character that is perfectly in keeping with a country house.
(*Andrew Downing, The Architecture of Country Houses* [*New York, Da Capo Press, rev. ed. 1968*], *p. 301*.)

57



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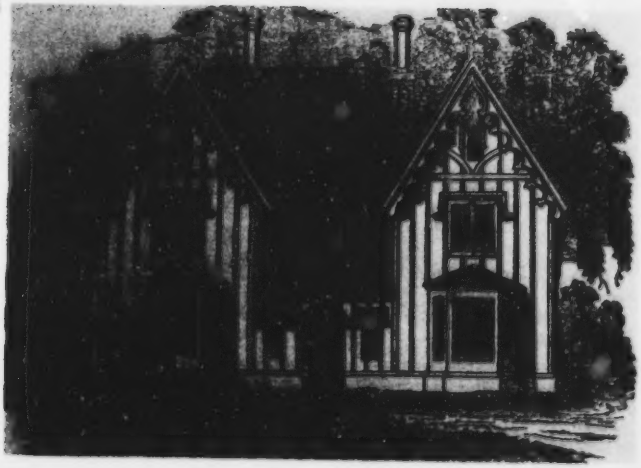


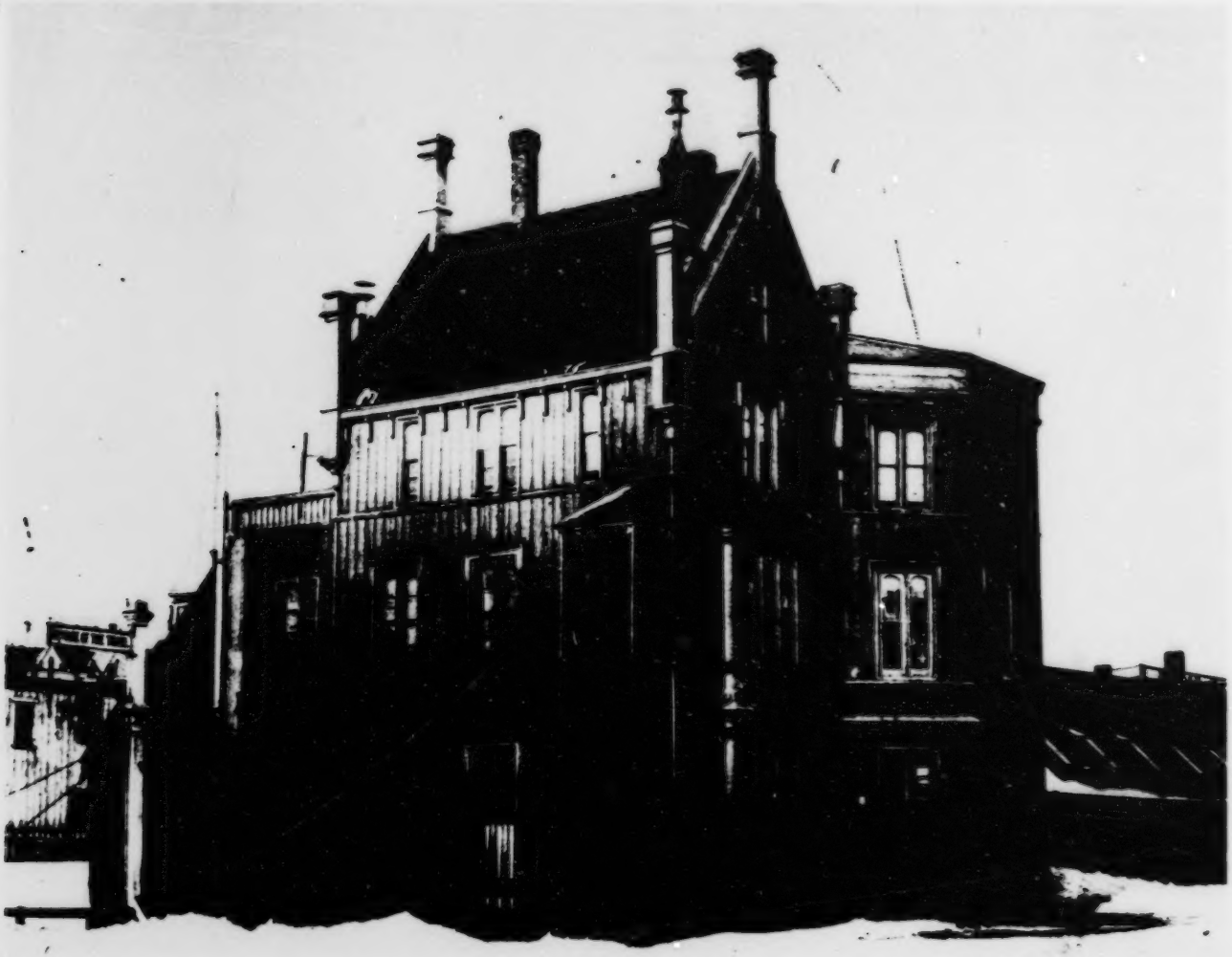
59
Rouville-Campbell Manor, 125 chemin des Patriotes, Mont-Saint-Hilaire, Quebec
Constructed: **first manor; between 1811 and 1841;** ***renovations:*** **between 1853 and 1860**
Architects: **Hopkins, Lawford and Nelson (renovations)**
Material: **brick**
In 1844, the Seigneur Jean-Baptiste Hertel de Rouville sold Major Thomas Edmund Campbell his brick manor and outbuildings located in Mont-Saint-Hilaire along the banks of the Richelieu. According to contemporary engravings, it was a modest manor in a classical style at that time. However, Major Campbell, first a soldier and then Secretary to the Governor, Lord Elgin, wanted to have a residence more worthy of his functions. Documentary evidence leads to the conclusion that the new Seigneur engaged the firm of Hopkins, Lawford and Nelson in 1853 to make considerable alterations to the manor. After this work, the manor had apparently doubled its area; it now had a thoroughly Tudor outline and was equipped with magnificent brick stables (*Photo: M. Brosseau.*)

60
Trafalgar Lodge, 3021 Trafalgar Avenue, Montreal, Que.
Constructed: **1848**
Architect: **John Howard**
Material: **brick**
By placing the construction of his home in the hands of British architect John Howard, who was then established in Toronto, Albert Furniss had acquired the services of an architect who was perfectly acquainted with the formal expressions proper to the Gothic Revival. Indeed, Howard was able to take advantage of this commission to explore the picturesque qualities inherent in the Neo-Gothic style. The asymmetrical articulation highlighted by the sharp outline of the chimneys, the frontispiece and the dormers gives the composition a very dynamic quality. His command of the formal Gothic vocabulary can also be seen in details such as the rose at the entrance door, the outline of the trefoil motifs and the fretwork roof edging.
(*Canadian Inventory of Historic Building*.)

61
2 Elgin Street, Tadoussac, Que.
Constructed: **ca. 1865**
Material: **wood**
The freedom of the plan and the use of board-and-batten siding indicate the adherence of this house to the architectural teachings of the theorist Andrew Downing. On the street side, the house seems to be rectangular with a large sharp gable highlighting the main entrance. The pavilion plan appears on the yard side with two wings extending out into a large landscaped garden.
(*Canadian Inventory of Historic Building*.)

62
Main Terminal of the European and North American Railway, Saint John, N.B.
Constructed: **ca. 1860 (demolished)**
Material: **wood**
This station is actually a fanciful version of the Gothic Revival fashion that emphasizes verticality. The building is given a light quality by its board-and-batten siding; on the other hand, as in the case of Carpenter's Gothic, the decorative repertoire imitates motifs that are proper to masonry construction (buttresses, heavy finials). Despite these contradictions, the building has a vitality that its successor was unable to equal.
(*Canadian National*.)

62



63

Hydraulic Power Station, Blair, Ont.

***Material:* wood**

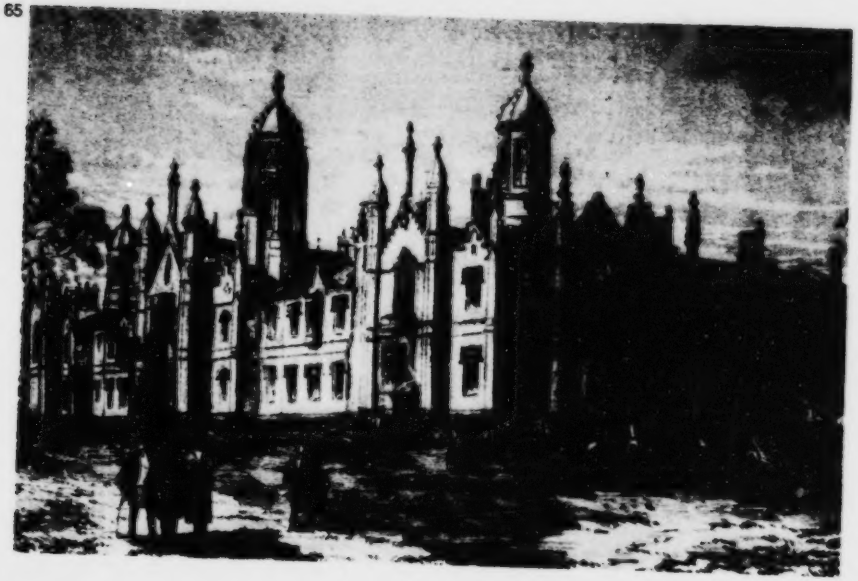
This tiny power station is a further indication of the enthusiasm for Gothic Revival even in industrial architecture. Its board-and-batten siding shows a desire to identify with the Neo-Gothic style, in the same way as the treatment of the small pointed windows. In this particular case, the thoroughly romantic surroundings may have affected the choice of the Gothic Revival style.
(*Canadian Inventory of Historic Building*.)

64
Outhouse, 112 Main Street, Waterford, Ont.
Material: **wood**
In the same way as some birdhouses, this small outhouse mimics the style of the nearby family dwelling. It seems to confirm the fact that, once the Gothic Revival was established as a popular fashion, few architectural sectors could resist its influence!
(*Canadian Inventory of Historic Building*.)

65
Trinity College, Queen Street, Toronto, Ont.
Constructed: **1851 (demolished: 1956)**
Architect: **Kivas Tully**
Material: **brick**
Trinity College was one of the first great Gothic Revival architectural complexes in the Canadian institutional sector. Its architect, Kivas Tully, was to spread the style in the sector throughout Ontario. The prestigious design of the college draws its inspiration from the plan and, to some extent, the formal repertoire of the great British colleges of the Middle Ages.

In 1916, it was decided to build a second Trinity College, this time on the University of Toronto campus. Impressed by the prestige of the former Trinity College, the architects for the new project designed an imitation of the old one. The first Trinity College survived until 1956, when the city decided to demolish it.
(*Canadian Illustrated News, "Trinity College, Toronto," Vol. 3, No. 24* [*June 24, 1871*], *p. 388*.)

65



64

66

Bishop's University, Lennoxville, Que.

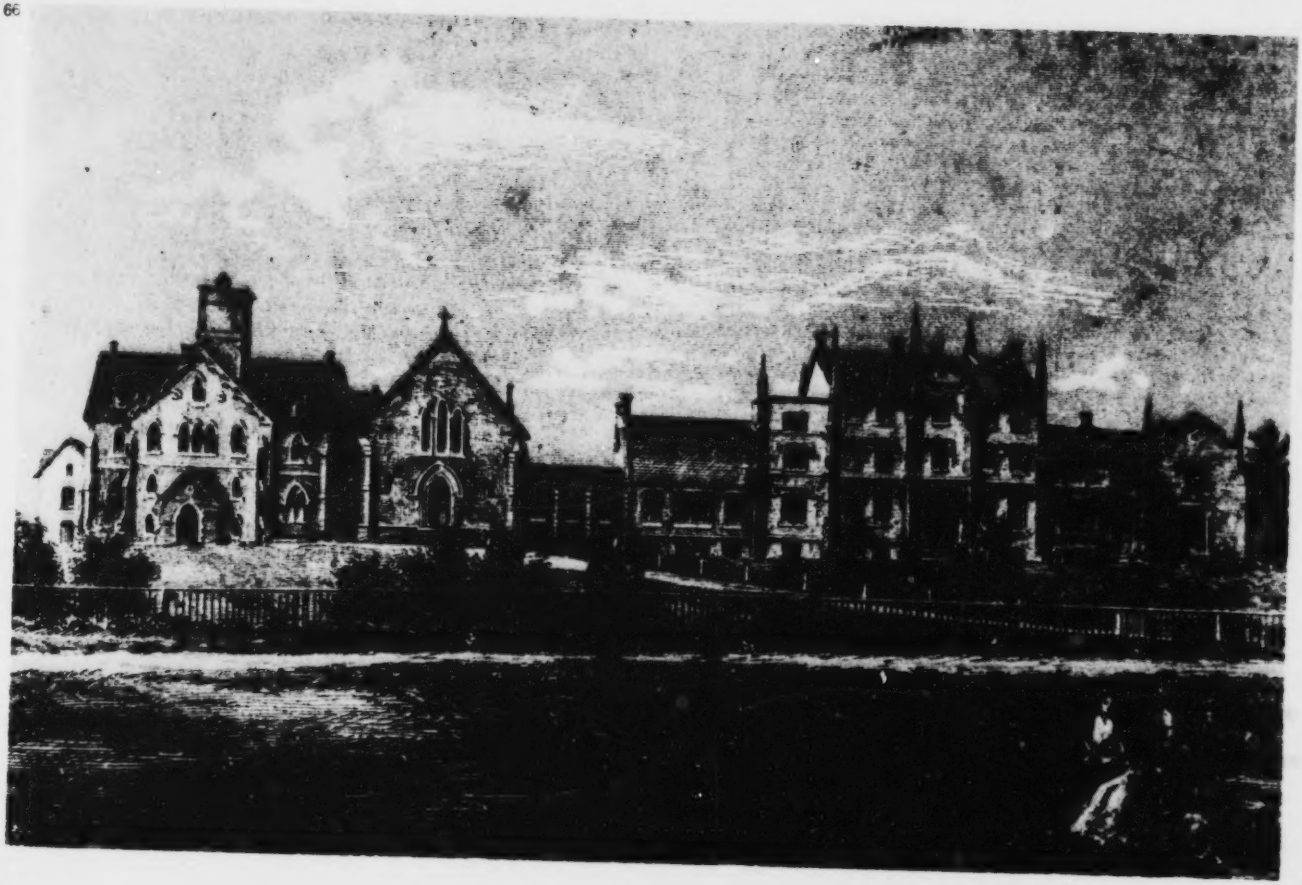
Constructed: **1846 (later additions)**

Material: **brick**

Bishop's College was incorporated by a law passed by the provincial legislature in 1843 and it was given the status of a university in 1853. Its beginnings were quite modest. The initial project of 1846 was limited to a three-storey building seen at the right of the engraving. To it were added an auditorium, a primary school, a chapel and a residence for professors, so that the complex already reached the stage shown in the engraving by 1865. Later, there were several fires in the college. The various reconstructions did not succeed in preserving the original character of the complex.

(*Canadian Illustrated News, "University of Bishop's College, Lennoxville," Vol. 6, No. 10* [*April 27, 1872*], *p. 258.*)

66



67, 68

Angela College or Mount St. Angela, 923 Burdett Street, Victoria B.C.

Constructed: **1865**

Architect: **John Wright**

Material: **brick**

In a town like Victoria, which had cherished its British mores and tastes since it was founded, the construction of a Gothic Revival college, even as early as 1865, is not particularly surprising. The funds required to build the college were generously provided by Lady Angela Burdett Coutts, an extremely wealthy English lady who had also provided the young colony with an Anglican Bishop by supplying the funds for his salary. Architect John Wright's initial project was an ambitious one clearly influenced by the type of Gothic Revival College that was being built at that time in England. But only the main body was built. (*F.A. Peake, The Anglican Church in British Columbia* [*Vancouver, Mitchell Press, 1959*], *p. 75; Canadian Inventory of Historic Building.*)

67

68

69

Government House, Wellington Street, Ottawa, Ont.

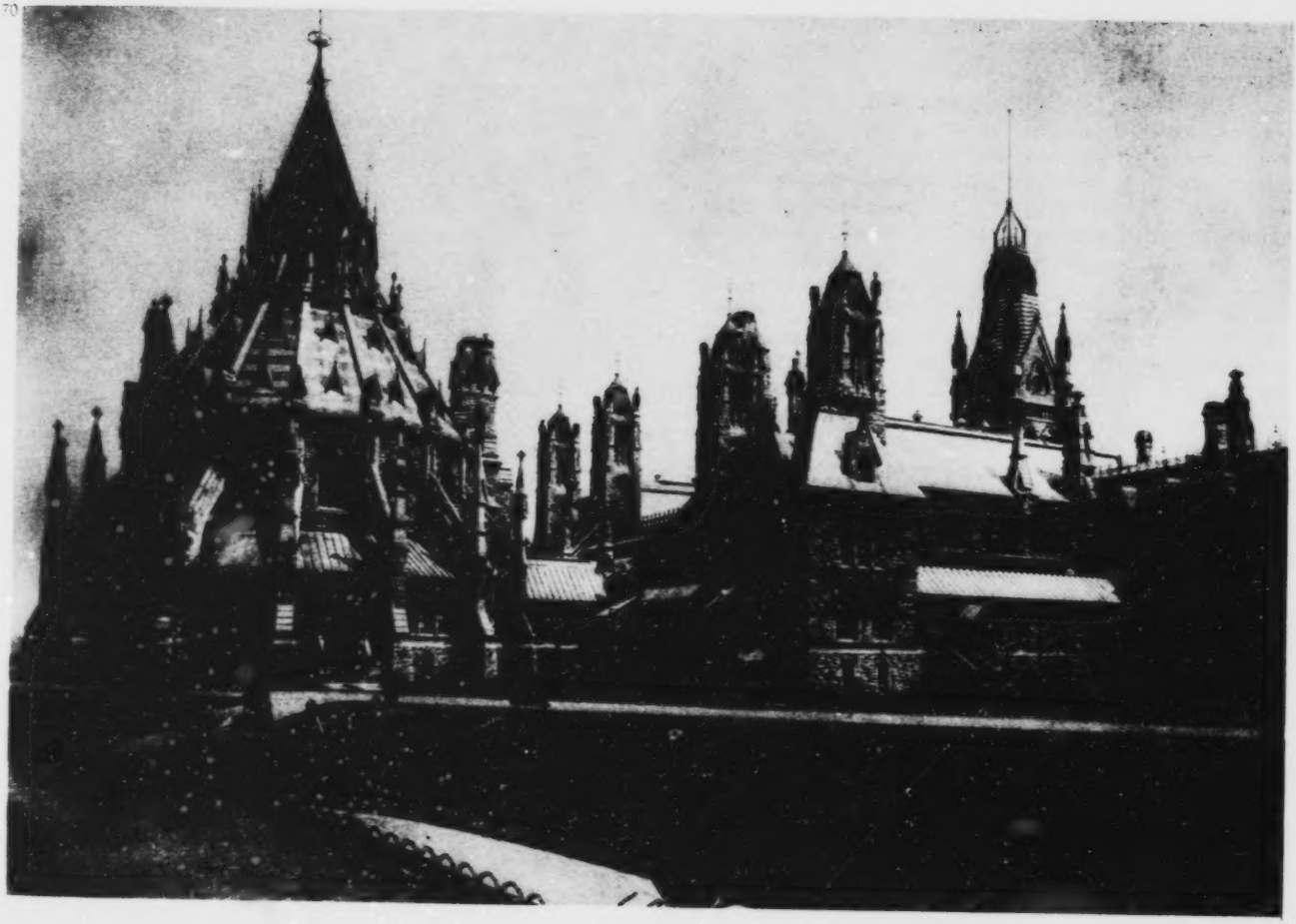
Constructed: **1859–66**

Architects: **Thomas Fuller and Chilion Jones**

Material: **stone**

These are the prestigious Parliament Buildings as they were seen by passersby on Wellington Street when they were completed in 1866. The composition shows the architect's desire to highlight two aspects: the dignity inherent in the building's function and the imaginative, vigorous aspect of the Gothic Revival as interpreted at that time. To heighten the eminence of the parliamentary institution, the architects used a traditional articulation: a long rectangular building governed by a plan of corresponding axes, symmetrically articulated and punctuated at regular intervals by mansard-roofed pavilions. But it was the treatment of proportions and materials, as well as the choice of ornamental motifs that gave this elevation the spirit of *High Victorian Gothic*. (*Public Archives Canada*.)

70
Government House (rear elevation), Wellington Street, Ottawa, Ont.
Constructed: **1859–66**
Architects: **Thomas Fuller and Chilion Jones**
Material: **stone**
In the rear elevation of the Parliament Buildings, the architects seem to have devoted themselves to unbridled exploitation of the picturesque visual possibilities of the site along the steep bluffs running down to the Ottawa River. This photo is a good illustration of the vivacity contained in the Fuller and Jones composition through its irregular design, spontaneous projections and numerous towers meant much more to please the eye than meet functional needs. This elevation is dominated by the stout silhouette imitating a medieval chapter house adapted for the occasion to the function of library. Since its appearance in the Oxford Museum in 1855, this design has been included in many Gothic Revival compositions. Only this library survived the devastating fire that destroyed the Parliament Buildings in 1916.
(*Public Archives Canada.*)



71

Right wing of the parliamentary complex, Wellington Street, Ottawa, Ont.

Constructed: **1859–66**

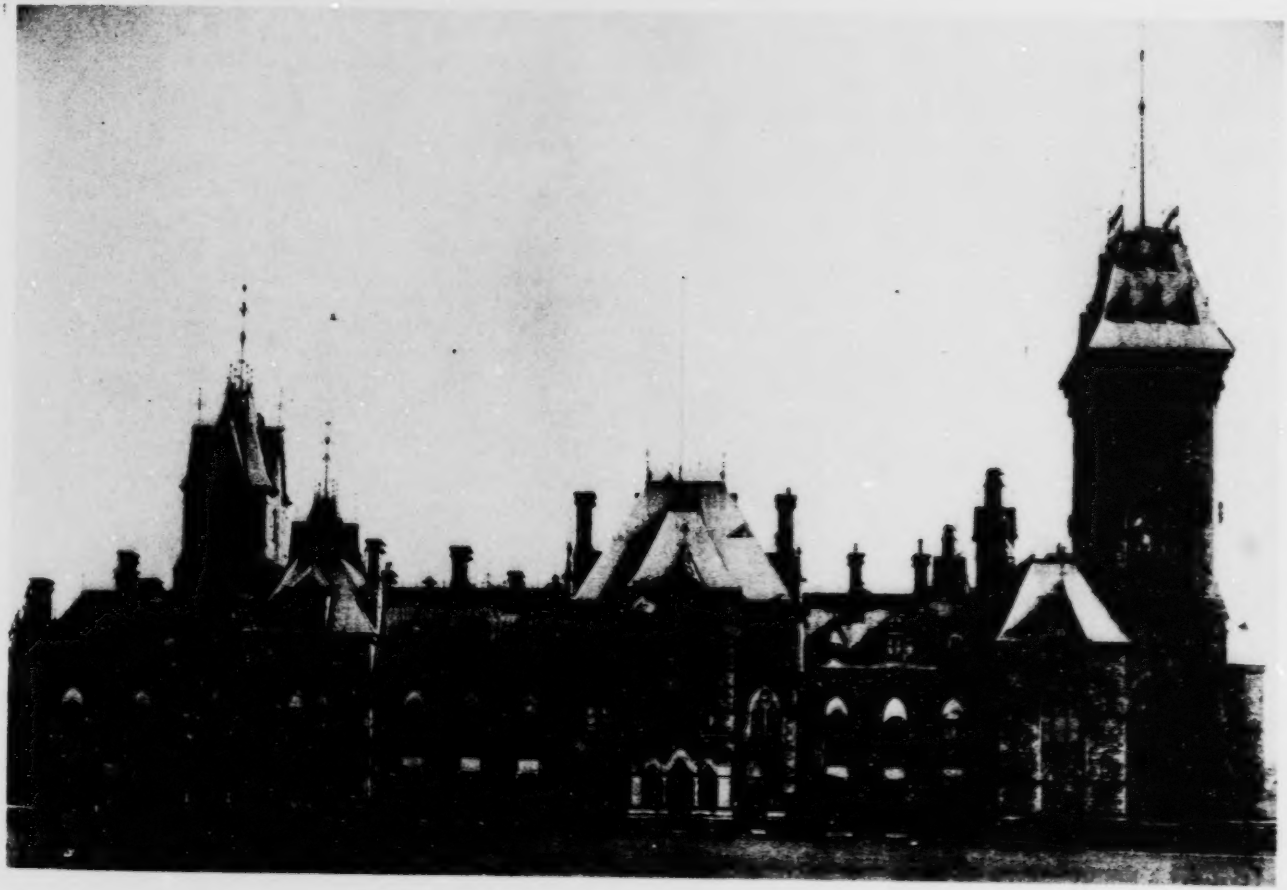
Architects: **Thomas Stent and Augustus Laver**

Material: **stone**

This right wing of the ministerial building reflects the 1859 central building in both the overall spirit and the use of identical materials. The privacy of a residential building is in keeping with its function as ministerial offices and the architects chose to amplify the theme of picturesqueness and irregularity. Instead of the solemn plan designed by the Fuller and Jones firm for the Parliament Building, the architects for this building used a more flexible L-shaped form along which the civil service offices are arranged in an ordered series. In the exterior treatment, the mansard-roofed pavilion articulation is reproduced, but the solemn aspect is countered by the intrusion of unexpected projections and towers with humourous silhouettes.

This is the only building in the parliamentary complex that has remained almost intact to the present day. Only an additional wing built in 1910–11 to house the Department of Finance has altered the original articulation by turning the L-shaped plan into a quadrangle.

(*Public Archives Canada.*)



72

All Saints Church, Margaret Street, Saint Marylebone, London, England

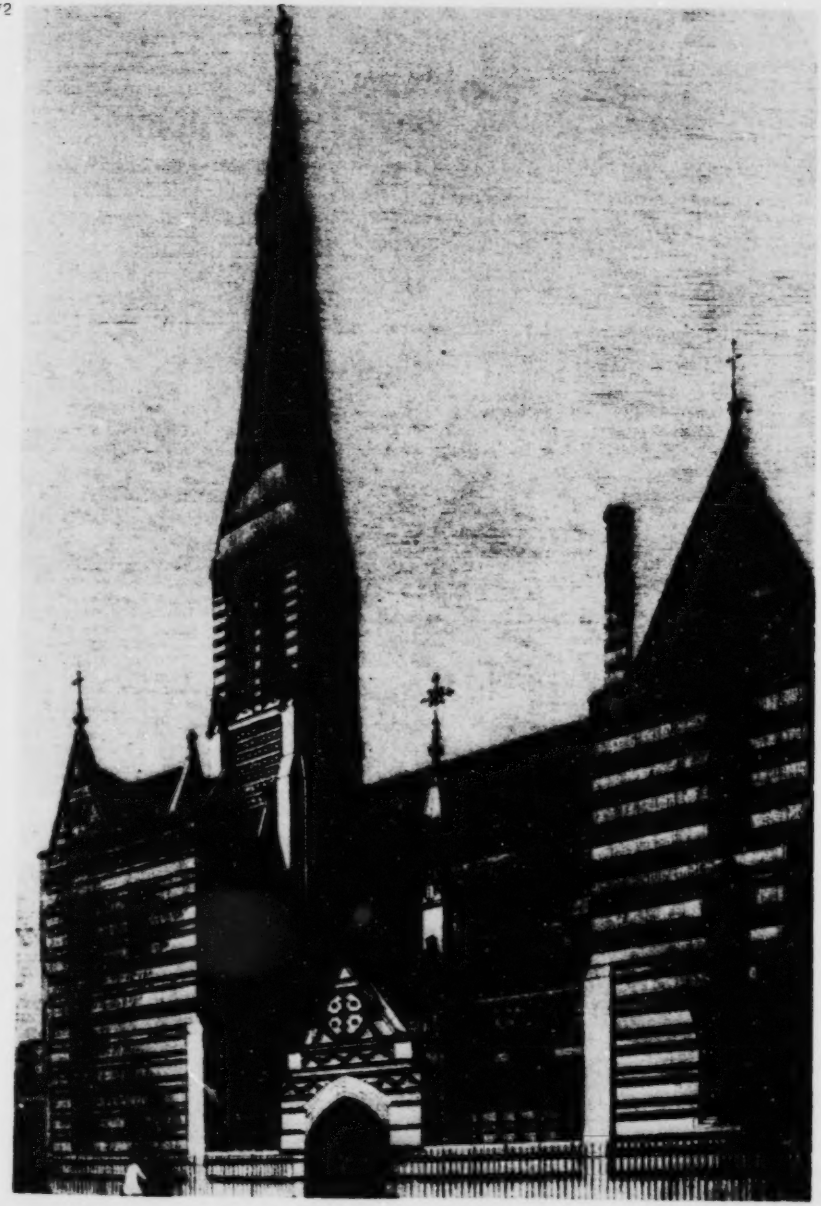
Constructed: **1849–53**

Architect: **William Butterfield**

Material: **brick**

In this building, the architect revived the use of brick, which had long been decried in London, and goes so far as to include strips of black brick in its red walls, thus adhering to the principle of construction polychromy propounded by the aesthete John Ruskin. But the originality of this composition goes further: stimulated to a great extent by the cramped site, Butterfield gave a vertical expansiveness to each element of the composition and gave preference to interpenetrating forms. These were features of a new freedom of expression that was to influence the design of many Gothic Revival churches during the last decades of the 19th century, both in Europe and in North America.
(*The Builder* [*London*], *No. 57* [*Jan. 1853*].)

72



73

University College, University of Toronto campus, Toronto, Ont.
Constructed: **1856–59**
Architects: **Frederick Cumberland and William Storm**
Material: **stone**

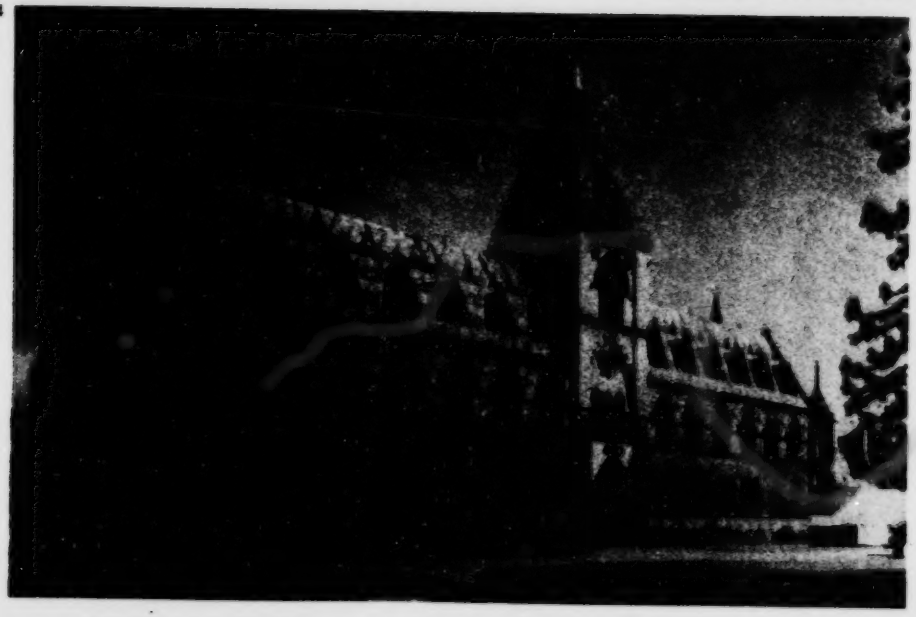
University College stands out as an illustration of the great talent of Cumberland and Storm, who managed to meet all the functional requirements of a university-college while creating a composition in which beats the heart of an architectural era. On February 14, 1890, the building was heavily damaged by a fire. Its prestige dictated a faithful restoration of the original composition, which was carried out by Toronto architect David Dick.
(*Photo: G. Kapelos.*)

74

Oxford University Museum, Oxford, England
Constructed: **1855 (demolished)**
Architects: **Deane and Woodward**
Material: **stone and marble**

This building was an object of fascination in European and American architectural circles. It is the only building directly influenced by Ruskin in the choice and treatment of its decorative repertoire. The building consists of a rectangular block interrupted by a central tower. The laboratory attached to the central building imitates the chapter houses of the English Middle Ages. However, the innovation of this composition is found more in the details than the articulation. The windows on the ground floor imitate those of medieval Venetian palaces; they are paired and divided by a marble mullion and decorated by delicate tracery surrounded by sculpted motifs. In other parts of the outer wall, pieces of marble in varied tones enhance the chromatic effect of the roof covered with green and mauve shingles.
(*George L. Hersey, High Victorian Gothic: A Study in Associationism* [*Baltimore, John Hopkins University Press, 1972*], *p. 194.*)

74



75

Quebec High School, 30, Saint-Denis Street, Quebec, Que.
Constructed: **1865**
Architect: **Edward Staveley**
Material: **stone**

Without straying far from the architectural conservatism of Quebec, this composition by Staveley does include some innovations. Student facilities are divided into two different structural bodies: the first, housing the main classrooms and dormitories, has a mansard roof which would never have been associated with the Gothic Revival in the 1830s or 1840s. A more picturesque quality is produced by the juxtaposition of a wing with a very steep roof that serves as a chapel. There is even a timid attempt at construction polychromy in the inclusion of voussoirs of contrasting colours on some of the bays in the composition. The brick wing at the left was added toward the end of the 19th century.

(*Canadian Inventory of Historic Building*.)

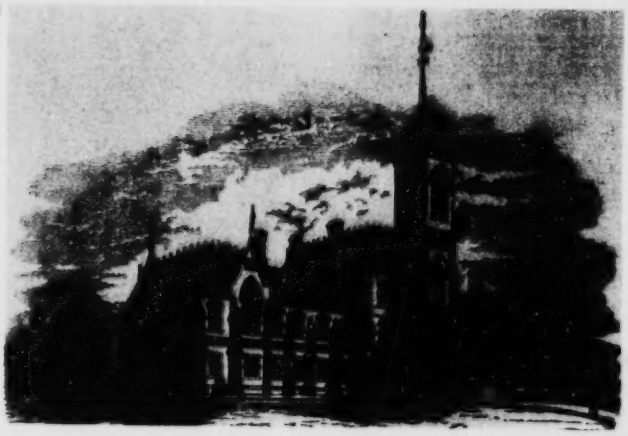
76

Ontario Institute for the Blind, Brantford, Ont.
Constructed: **1871 (demolished)**
Architect: **Kivas Tully**
Material: **brick**

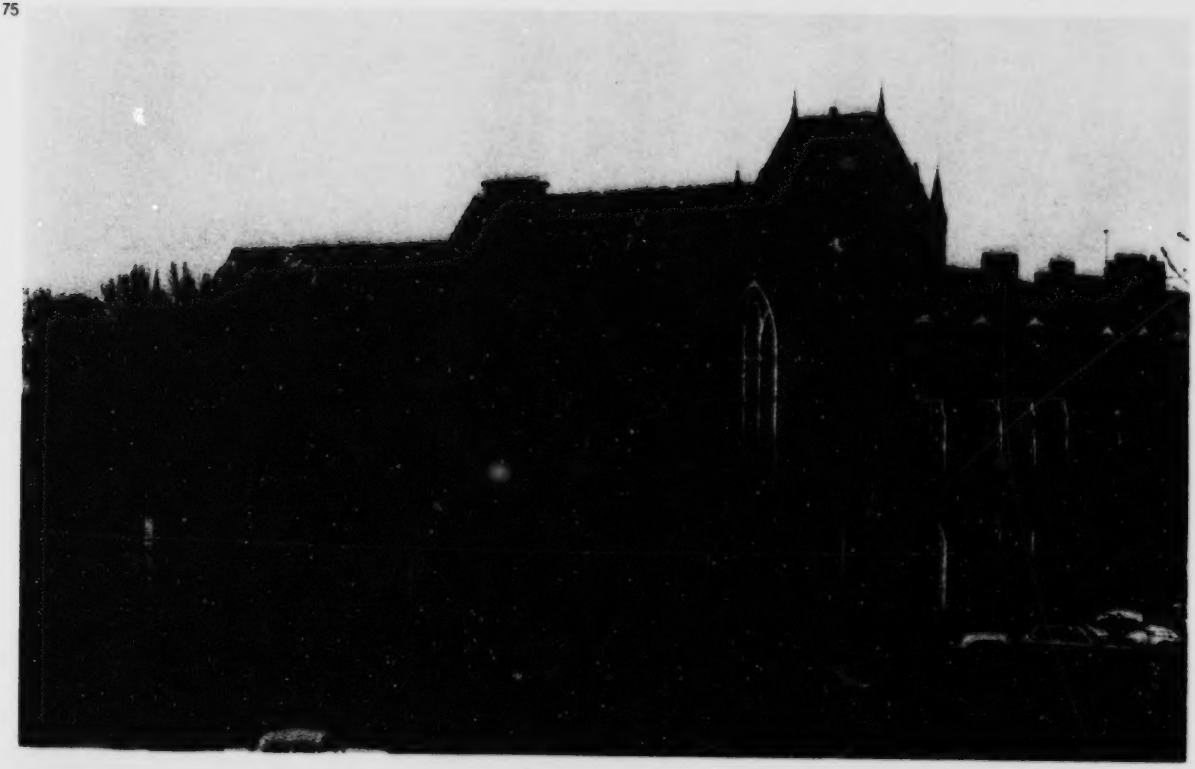
In its article featuring the opening of the Ontario Institute for the Blind, the *Canadian Illustrated News* described the style of the building in the following terms: "The building is designed in the 'Tudor style' adapted to modern requirements, a style which now prevails in England, the only innovation being the application of the 'Mansard roof,' by which more convenient rooms will be available in the third storeys, and afford additional height on the centre building and the wings." This description highlights the eclecticism of the composition, which is attributed by the author to the need to adapt the building to modern living requirements, for which the mansard roof was used. In this context, the reference to the Tudor style would appear to be more of an attempt to dignify a building that includes details, such as false buttresses, stepped gables and large pointed windows with drip mouldings, that were very freely interpreted in terms of the different periods of the Gothic era.

(*Canadian Illustrated News, "Ontario Institute for the Blind, Brantford, Ontario," Vol. 2, No. 11 [March 18, 1871], p. 172.*)

76



75



77

Knox College, 1 Spadina Crescent, Toronto, Ont.
Constructed: **1873**
Architects: **Smith and Gemmell**
Material: **brick**

The proud silhouette of Knox College stands at the head of the large Spadina artery, from which it is separated by a lawn interrupted by crescent-shaped driveways. The articulation of the building no longer has the informal aspect of the Gothic Revival institutions built in the middle of the 19th century. The symmetrically arranged masses around the main body of the building show the formal discipline revived by the Second Empire style. However, unlike many contemporary colleges and institutions, Knox College does not adopt the mansard roof, which was also a Second Empire feature. It gives preference to the vertical accent of the gable roof, which is well in keeping with the linear treatment of the decorative gables and fenestration.
(*Canadian Inventory of Historic Building*.)

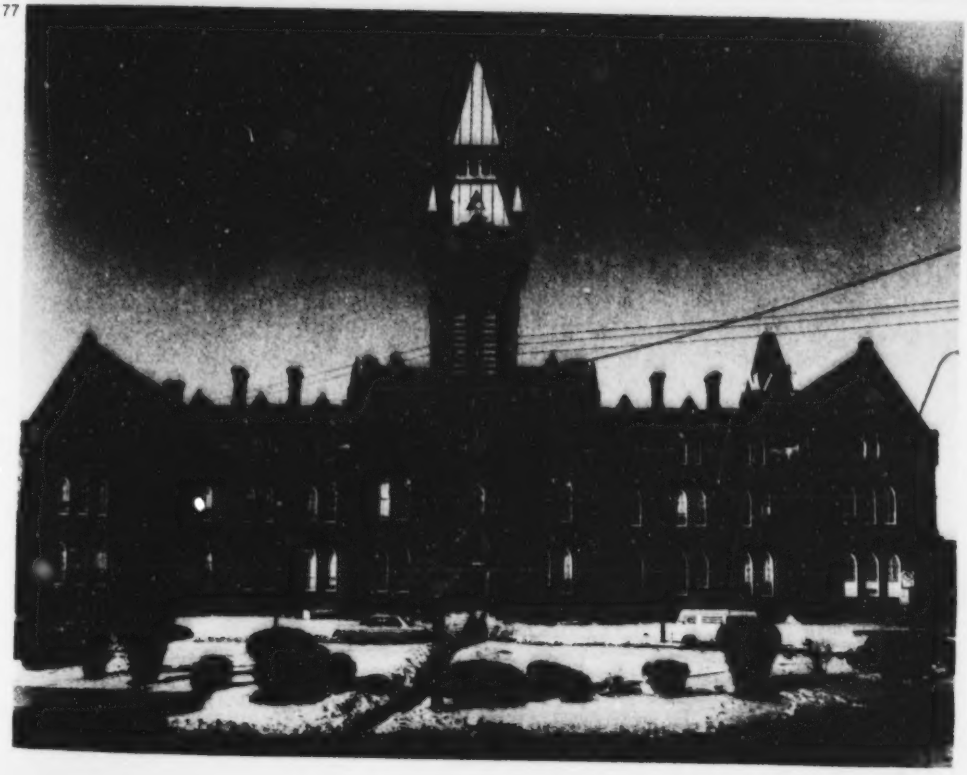
78

St. John's College, Winnipeg, Man.
Constructed: **ca. 1883 (right wing only) (demolished)**
Architects: **Charles Arnold Barber and Earl W. Barber**
Material: **brick**

The project for the construction of a new complex for St. John's Anglican College was to rank among the great architectural creations of this period. Encouraged by the general atmosphere of prosperity, the Barber brothers designed a project of remarkable scope marked by the formal vitality that was so characteristic of High Victorian Gothic. Mansard-roofed towers with highly fanciful profiles alternated with pavilion-like structures decorated with ornamental gables gave the composition a mobile silhouette that was considerably enhanced by the treatment of the walls. In 1883, the building boom declined considerably and the St. John's College project, like so many others, had to be drastically cut back; only the right wing of the structure could be built.
(*Manitoba Archives*.)

78

77



79

Young Men's Christian Association (YMCA) building, Victoria Square, Montreal, Que.

Constructed: **1872 (demolished)**

Material: **stone**

In the 1870s, prestigious YMCA headquarters were established in various cities across the country. Many of these preserve the Gothic Revival stylistic mantle that the public easily identified with the educational sector. The Montreal YMCA was designed to present a stately façade on Victoria Square and preserved the typical articulation of Second Empire public buildings in the form of tiered orders, its corbelled cornice and mansard roof. On the other hand, almost the entire decorative repertoire belongs to the "Ruskin style" Gothic Revival, which is well illustrated by the refined fenestration.

(*Canadian Illustrated News, "The New Building of the Montreal Young Men's Christian Association, Montreal," Vol. 6, No. 10 [September 14, 1872], p. 163.*)

80

Presbyterian College, McTavish Street, Montreal, Que.

Constructed: **1876; wings, 1881**

Material: **stone**

When the library and student residence were added to the main edifice in 1881, the Presbyterian College of Montreal became a complex of several Gothic Revival buildings laid out around a central chapel. Certain typical features, eclecticism and picturesqueness can be seen in the design of this college. The gable roof is replaced by the typical mansard roof of the Second Empire style and the towers have a pavilion roof flanked by miniature turrets often associated with Castle Gothic. The presence of the library in the form of a chapter house is an element that returned to some colleges at the end of the 19th century. The polygonal shape of this element, as well as the sharp roofs of the other three towers in the complex created a pleasing contrast with the regularity of the main body. Only the 1881 edition remains today; it is now an integral part of the campus of McGill University.

(*Canadian Illustrated News, "Addition to the Montreal Presbyterian College," Vol. 23, No. 22 [June 18, 1881], p. 396.*)

80

81

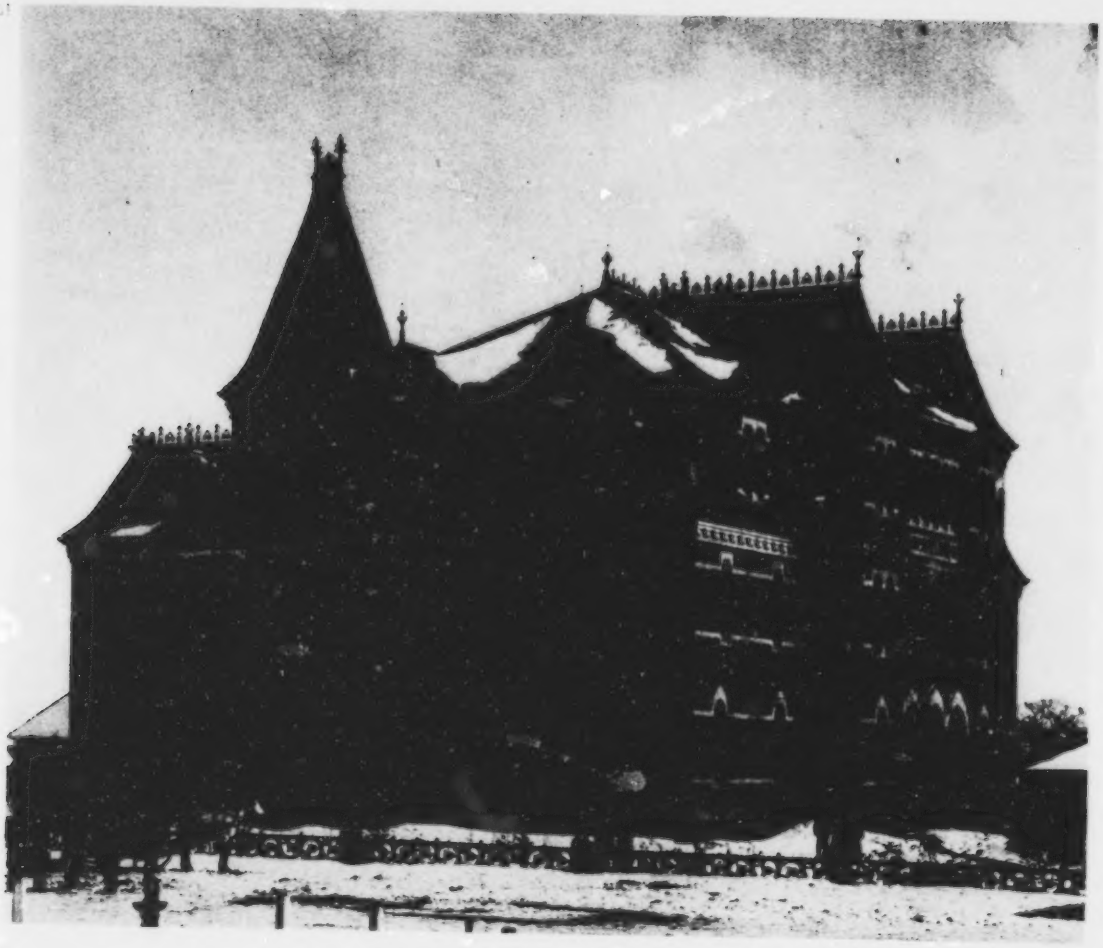
Normal School, Queen Street, Fredericton, N.B.

Constructed: **1878 (demolished)**

Material: **brick**

On each side of this building there is a projection that appears to be an attempt to offset the massiveness of the structure. A similar attempt at movement is more freely expressed in the roof, which boldly combines the mansard and the pavilion and is decorated with cast-iron cresting. The variety of forms is also combined with a polychrome wall effect produced by contrasting red brick and grey stone stringcourses and voussoirs. In a building like this, the use of Neo-Gothic features, particularly in the entrance arches, is associated with elements of other styles to produce an overall composition inspired by a desire for variety in both forms and stylistic associations.

(*New Brunswick Provincial Archives.*)



82

Burpee House, 101 Burpee Street, Saint John, N.B.

Constructed: **ca. 1865**

Material: **wood**

When this residence was built, it was a villa in a vast country estate on the outskirts of the city. With its two-and-a-half storeys, Burpee House was on a grander scale than most Gothic Revival houses in the Atlantic provinces. The façade has three bay windows – a feature that was often characteristic of Gothic Revival houses in the Maritimes. From the High Victorian Gothic style, it drew its vertical proportions and a freedom of expression seen in a series of pendants under the eaves – a pleasing substitute for the fretwork fascia boards usually associated with the Gothic Revival house.

(*Canadian Inventory of Historic Building*.)

82

83
House in Rothesay, N.B.
Constructed: **ca. 1880**
Material: **wood**
This house is a good illustration of how the evolution of forms toward the end of the 19th century affected the expression of the Gothic Revival style in New Brunswick domestic architecture. The proportions clearly indicate a preference for verticality; also, under the influence of a taste for picturesqueness, the rectangular block of the house is broken up by the sharply projecting elements of the central frontispiece and the decorative gables on either side of it. However, these differences are not enough to overcome the balance and harmony underlying the vernacular architecture of the Atlantic provinces throughout the 19th century.
(*Canadian Inventory of Historic Building*.)

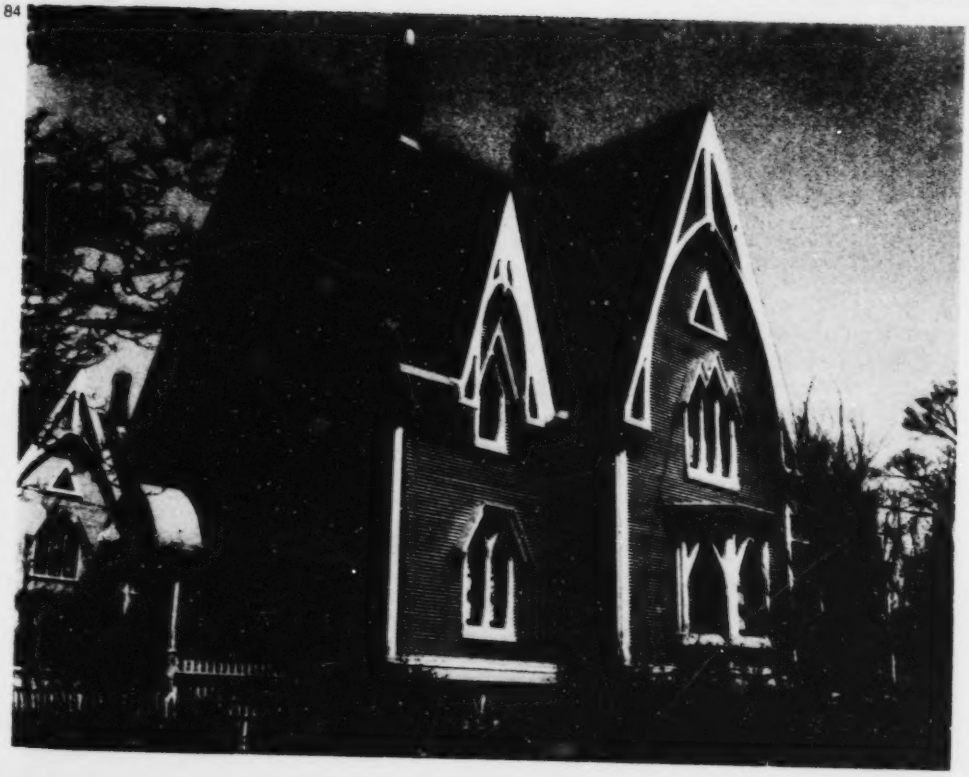
83

84
55 William Street, Yarmouth, N.S.
Constructed: **ca. 1870**
Material: **wood**
In Canadian domestic architecture, the High Victorian Gothic fashion generally led to changes in the treatment of traditional prototypes without resulting in the construction of truly innovative houses in terms of plans and proportions and the handling of the decorative repertoire. Nevertheless, some houses like this one stray further from the beaten track. Here, there is a definite taste for multiple projections that break up the traditional compact volume. Unbalanced effects also strike the eye; the very steep roof almost covers two storeys, creating a striking contrast with the modest height of the ground floor. Angular effects are sought out in the handling of details, such as the treatment of the window frames. Only the clapboard siding is reminiscent of the calm balance of earlier prototypes.
(*Canadian Inventory of Historic Building*.)

85
21 Richview Road, Etobicoke, Ont.
Constructed: **ca. 1875**
Material: **brick**
Although the chromatic effects of late 19th century brick houses in Ontario remain relatively conservative, a few examples show some degree of fantasy. This house, for example, is brightened by a border of trefoil patterns in keeping with the Gothic Revival repertoire. Also, its imitation corner piers have a geometric aspect that shows a freedom of interpretation of traditional motifs. The horizontal scar over the ground-floor bay shows that a veranda once ran across the front.
(*Canadian Inventory of Historic Building*.)

85

84



86
108 Albion Street, Brantford, Ont.
Constructed: **ca. 1875**
Material: **brick**
A few features in the design of this house show how the High Victorian Gothic style occasionally animated the type of house known as the Ontario Cottage. The building retains an earth-bound arrangement. Its association with the Gothic Revival is based primarily on the pointed window design and the finial through the peak of the small decorative gable. However, the contemporary taste for polychrome walls is seen in the yellow bricks around the bays and the border pattern along the eaves.
(*Canadian Inventory of Historic Building*.)

87
House in Milford, Prince Edward County, Ont.
Constructed: **ca. 1863**
Material: **brick**
This house is of particular interest because of its fanciful façade in which red bricks are alternated with yellow bricks to create a checkerboard effect. This interest in polychromy was apparently encouraged in Ontario by a wave of British immigration during the second half of the 19th century. The enclosed porch is also an indication of British influence. Although the Canadian climate would appear to have required this type of entrance, it had never been very popular in this country. On the other hand, Loudon's Encyclopedia contains houses with small entrance porches like this in the form of a compact block against the centre of the building.
(*Canadian Inventory of Historic Building*.)

86

87

88

Earnscliffe, Sussex Drive, Ottawa, Ont.

Constructed: **ca. 1857**

Material: **stone**

This residence was first erected by John Kinnon, who was the son-in-law and partner of Thomas McKay, one of the most active master masons of Ottawa's early days. But the building is associated more with John A. Macdonald, who bought it in 1883 and lived in it until his death in 1891. Since 1930, this house has been the home of the British High Commissioners.

Earnscliffe is one of the most refined examples of the L-shaped Gothic Revival house. Its general appearance retains the characteristic reserve of Ottawa domestic architecture. The handling of proportions gives the composition a feeling of great stability which is heightened by the strongly three-dimensional effect of the Gothic Revival motifs: drip mouldings, fretwork roof trim, pendants and bay windows.

(*Canadian Inventory of Historic Building*.)

89
90 Emerald Street, Hamilton, Ont.
Constructed: **ca. 1875**
Material: **brick**
In Ontario, the L-shaped house proved to be as popular in the city as in the country. This example is treated with all the elegance and conservatism of Hamilton middle class houses. Its rather imposing scale is heightened by ample fenestration. The lively motifs on the veranda and the bay window add vitality to the exterior composition.
(*Canadian Inventory of Historic Building.*)

90
413 King Street West, Brockville, Ont.
Constructed: **ca. 1885**
Material: **brick**
A definite taste for polychrome brick spread through Ontario in the last decades of the 19th century. This influence is seen here on an L-shaped house with proportions that create the vertical thrust fashionable at that time. As in most houses of this type in Ontario, the polychrome effect is reduced to a single contrast between details of yellow brick and the surrounding red brick walls.
(*Canadian Inventory of Historic Building.*)

89

90

91
76 Main Street East, Ridgetown, Ont.
***Constructed:* ca. 1875**
***Material:* wood**
The builder of this house definitely had a penchant for the picturesque. The exterior composition has rich, varied effects like those proposed in the 1870s by the drawings in the architectural sections of American periodicals. The L-shaped plan is set off by the entrance and a mansard-roofed tower placed at the point of intersection between the two wings. These two elements are highlighted by a veranda with finely worked columns. Other decorative details are drawn to a great extent from the formal repertoires of the Gothic Revival and Second Empire styles, with a slight preference for sensual Second Empire roundness. Finally, the varied forms and motifs are heightened by the polychrome effects of the roofing shingles.
(*Canadian Inventory of Historic Building.*)

92

The Price houses, 2138–1246 Brunswick Street, Halifax, N.S.

Architects: **J.A. Mitchell and Edward Elliott**

Constructed: **1873–74**

Material: **brick with sandstone detail**

In 1873, a philanthropist named William P. West offered the parish of the Church of the Redeemer the lands required to build the church of that name and its rectory (2138 Brunswick Street). The following year, West bought two more adjacent lots and had two houses built with the same design as the rectory and donated the proceeds from their rental to the vestry of the Church of the Redeemer. Both of the architects for these houses were from Boston and they seem to have drawn their inspiration from the famous Back Bay area of their home town, which was at about the same time being built up with elegant mansard-roofed town houses. In Halifax, the Neo-Gothic details on these Second Empire houses associates them with the nearby church. (*Canadian Inventory of Historic Building*.)

93

144 Military Road, St. John's, Nfld

Constructed: **ca. 1875**

Material: **wood**

This house is a good illustration of the noncommittal approach which was characteristic of the way this style was interpreted in this region. This spacious house has the asymmetrical L-shaped plan so popular at that time in other provinces in the country and its proportions indicate an early preference for verticality. Ornamentally, the house uses a contrast between the clapboard sides and the front with its board-and-batten façade combined with the two strips of ornamental boarding of the Stick Style. Only the gable windows retain the pointed Gothic effect. (*Canadian Inventory of Historic Building*.)

92

93

94
St. James-the-Less Chapel, St. James-the-Less Cemetery, Toronto, Ont.
Constructed: **1857**
Architect: **Frederick Cumberland**
Material: **stone**
It was certainly the prestige won by his St. James Cathedral commission that enabled Frederick Cumberland to obtain the commission for the funeral chapel in St. James Cemetery as well. Inspired by both the highly picturesque quality of the site and the new direction of the Gothic Revival style, Cumberland went into a more thorough exploration of the expressive possibilities of its repertoire of forms. The chapel is located on a slight rise, which it dominates with the upward thrust of its spire. In addition, the composition develops a certain tension in the treatment of the various elements of the plan: contrasts between very low walls and plunging roof slopes – between powerful, heavy, earth-bound forms and other lighter, airier shapes – between the short, pyramidal base of the bell tower and the sweep of its spire – between the stocky tower flanked by a massive buttress and the open volume of the the porch.
(*Canadian Inventory of Historic Building*.)

91

95

St. Peter's Anglican Church, Carlton Street, Toronto, Ont.
Constructed: **1865**
Architects: **Henry Langley and Thomas Gundry**
Material: **brick**

St. Peter's again reproduces the typical profile of the small 13th century medieval churches, the stepped bell turret on the front, the side porch and the chancel attached to the end of the nave. However, in the case of St. Peter's, the architects worked with the proportions with a view to creating visual effects, whereas they would probably have attached more importace to harmony and balance fifteen years earlier. The exterior design shows a desire to integrate the principle of polychromy: for certain strong points in the composition, such as the frontispiece, the angle buttresses and the façades on the small porches, the architects used a yellow brick in sharp contrast with the other red brick wall surfaces. On a smaller scale, these contrasts are reproduced over the windows and in the structure of the bell turret.

Originally, the small front porch, which was much less salient than shown here, was more in keeping with the overall design; the small adjacent structures hiding part of the windows were also later additions. The need for expansion also led to the addition of transepts.
(*Photo: G. Kapelos.*)

96

All Saints Anglican Church, 300 Dundas Street West, Whitby, Ont.
Constructed: **1865–66**
Architects: **Henry Langley and Thomas Gundry**
Material: **brick**

In terms of arrangement of forms, All Saints Church closely follows the requirements of the Cambridge Camden Society. In terms of decoration, particularly in the window design, it remains faithful to the formal repertoire of the 13th century. But an innovative effect is seen in the treatment of volume, which plays on the contrast between the wide triangle of the nave and the slenderness of the adjacent spire, and also in the use of a simplified form of polychromy indicating the assimilation of the ornamental principles cherished by Ruskin.
(*Canadian Inventory of Historic Building.*)

95

96

97

First Baptist Church, 5 Pine Street, Brockville, Ont.
Constructed: **1878**
Material: **stone**

A building like the Brockville Baptist Church places the observer in the presence of the sensitivity that animates the best works of the Victorian period. This church breaks with an architectural tradition that, for a long time, had favoured a compact building with proportions creating an effect of equilibrium and repose. Here, the basic volume splits into five distinct masses that nevertheless retain their unity through their interpenetration and plasticity. The split stone walls do not lend themselves to polychrome effects, but the gay coloured shingle effects of the roof contribute to the animation of the overall design. In order to give more vitality to the composition, the shape and arrangement of Gothic Revival motifs were varied from one mass to another, although care was taken to include reminders to reinforce the overall cohesion. The church is even more striking because of the key position it occupies on the courthouse square in Brockville, one of the most beautiful urban spaces in Ontario.
(*Canadian Inventory of Historic Building*.)

98

First Presbyterian Church, 10 Church Street, Brockville, Ont.
Constructed: **1878–79**
Architect: **J.P. Johnston**
Material: **stone**

Although a less generous composition than that of the Baptist Church (Fig. 97), First Presbyterian Church also makes ample use of interpenetrating forms and texture and polychrome effects, and it also aims at a virtuosity of form that is particularly visible in the skyward sweep of the spire.
(*Canadian Inventory of Historic Building*.)

97

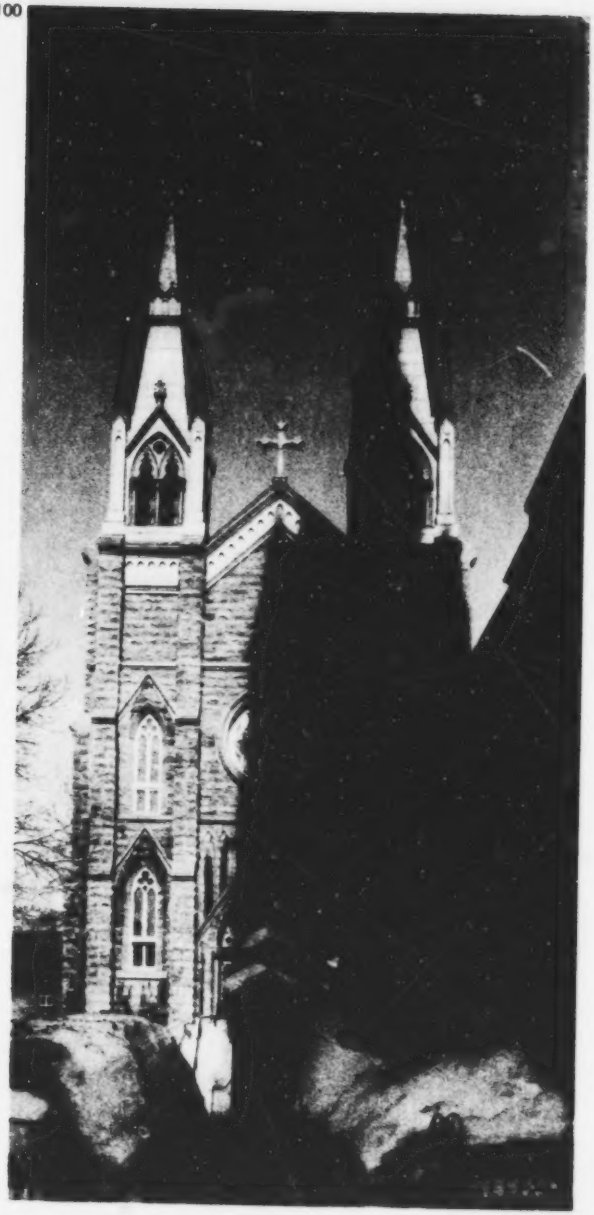
98

99
United Church, Crown Hill, Ont.
Constructed: **ca. 1880**
Material: **brick**
The very simple scheme of this church perpetuates a tradition rooted in the vernacular architecture of the country from the beginning of the 19th century. However, various elements associate the building with the High Victorian Gothic: first, a raised basement giving a vertical thrust to the building and then the use of a brick colour contrast to highlight the bay details.
(*Canadian Inventory of Historic Building.*)

100
Chapel of Notre-Dame du Sacré-Coeur, 69 Sainte-Ursule Street, Quebec, Que.
Constructed: **1909–10**
Architect: **François-Xavier Berlinguet**
Material: **stone**
The double tower principle is usually seen on large urban churches, but in this case it is applied to a chapel of rather modest dimensions. This may result from a desire to reproduce the characteristics of a prestigious church on a smaller scale. However, this basic inspiration must have been quite vague, since the choice and treatment of details are in no way exotic. On the other hand, the rigidity of the façade is characteristic of the architect François-Xavier Berlinguet, as it is found in several of his works.
(*Canadian Inventory of Historic Building.*)

99

100



101

Saint Martin's Anglican Church, Saint-Urbain Street, Montreal, Que.

Constructed: **1874 (demolished)**

Material: **stone**

St. Martin's Church concurs with the Catholic churches of the region in the use of split stone, which was very widespread at that time. The general articulation is more in keeping with the contemporary taste for a vigorous, aggressive Neo-Gothic style in search of asymmetry and exuberant formal effects. The raised basement allowed for the installation of Sunday School classes – a common practice in Protestant churches at that time.

(*Canadian Illustrated News, "St. Martin's Church, Upper St. Urbain Street, Montreal," Vol. 13, No. 13 [April 8, 1876], p. 234.*)

102

St. Paul's Anglican Church, 1 Church Street, Trinity, Nfld

Constructed: **ca. 1894**

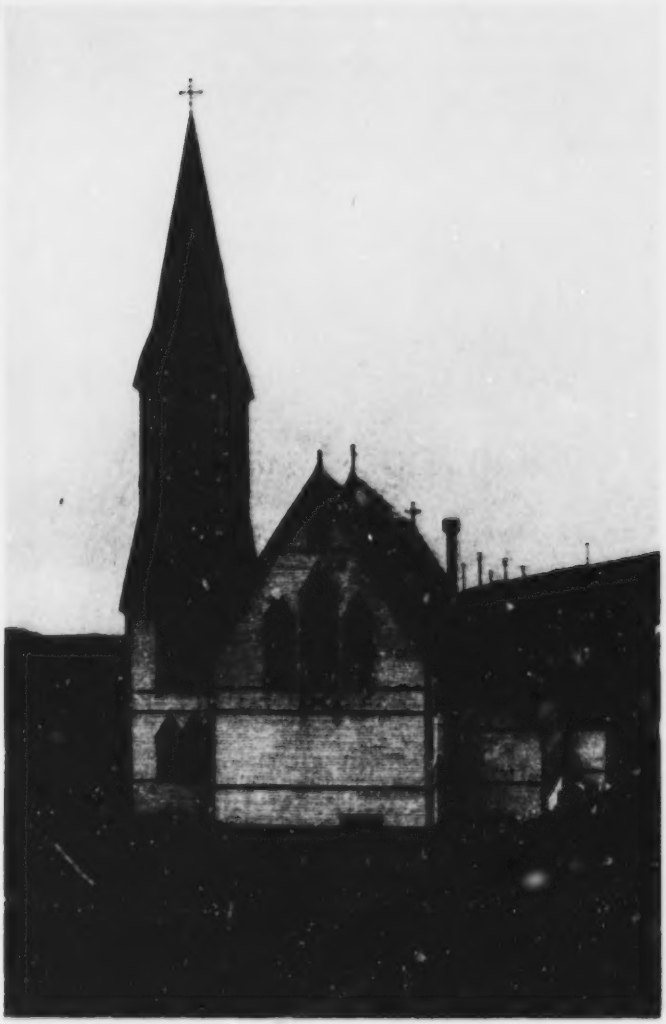
Material: **wood**

St. Paul's Anglican Church is a modest rendition of the spirit of High Victorian Gothic forms. The theories of the Cambridge Camden Society still govern the arrangement of masses. However, the forms are slightly more aggressive in the relatively steep angle of the gables and the thrust of the spire. In addition, the building design is steeped in Maritime architectural effects such as the half-timbering features of certain ornamental boards on both the walls of the bell tower and on the chancel façade. These are ornamental effects found primarily on the wooden domestic buildings of Newfoundland toward the end of the 19th century.

(*Canadian Inventory of Historic Building.*)

10

102



103
Catholic Church, Sturgeon, P.E.I.
Constructed: 1888
Architect: William Critchlow Harris
Material: stone
Despite its Gothic fenestration, the Sturgeon Catholic Church bears the mark of a Romanesque influence. The sandstone walls are made up of very large blocks that decrease in size as they move upward; the surface treatment includes protuberances that contribute to a powerful, monumental impression. The simple, infrequent details are in keeping with the immobile quality of its masses. Despite an articulation that is typical of High Victorian Gothic churches combined with pointed fenestration, the Sturgeon church is more in keeping with the Neo-Romanesque spirit promoted by the American architect Henry Hobson Richardson, than the spirit of High Victorian Gothic.
(*Canadian Inventory of Historic Building*.)

104
St. Dunstan's Catholic Basilica, 61 Great George Street, Charlottetown, P.E.I.
Constructed: 1914–18
Architect: J.M. Hunter
Material: stone
The architect designed a stone church of imposing dimensions with a particular character resulting from the intricate composition of the façade dominated by two towers. A forest of pinnacles grows out of the façade and towers, producing an effect that is reminiscent of the profuse treatment of the famous cathedral of Milan. The pinnacles and the highly intricate window tracery indicate an inspiration drawn from a late Gothic phase – Flamboyant Gothic. Built at a time when a taste for monumentalism and simplicity of volumes was already developing, the Charlottetown Basilica remains faithful to a picturesque approach derived from the end of the 19th century.
(*Canadian Inventory of Historic Building*.)

105

St. Paul's Anglican Cathedral, 1 McIntyre Street, Regina, Sask.

Constructed: **1895**

Architect: **Frank H. Peters**

Material: **stone and brick**

St. Paul's Cathedral has a modest, austere appearance resulting from its dimensions, its arrangement of forms and its architectural ornamentation. The building is built on fieldstone foundations that create a pleasing contrast with the red brick walls. The proportions amplify the roof to a considerable extent and the plain volume of the roof harmonizes well with that of the sturdy tower. To meet the needs of a rapidly growing parish, the church vestry decided to place the construction of the transepts and chancel in the hands of architect W.R. Riley in 1905. He integrated them perfectly with the original design.
(*Canadian Inventory of Historic Building.*)

106

St. Giles United Church, 289 Burrows Street, Winnipeg, Man.

Constructed: **1907**

Material: **brick**

This church stresses an asymmetrical arrangement of forms, bu it lacks the inventive freedom and taste for daring contrasts of form that animate the most successful High Victorian Gothic compositions. The composition of St. Giles Church is faithful onl to the letter of the style, not its spirit.
(*Canadian Inventory of Historic Building.*)

105

106

107

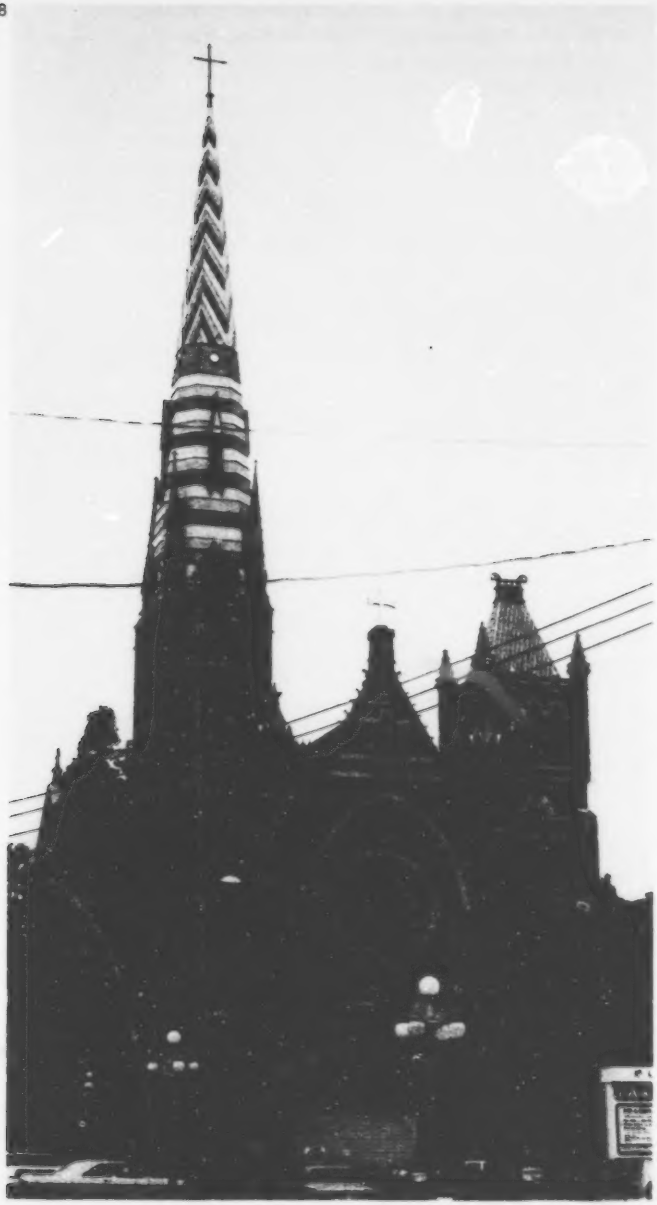
St. John the Divine Church, 1611 Quadra Street, Victoria, B.C.
Constructed: **1910**
Material: **brick**

It is difficult to draw a chronological line between works belonging to the formal approach of the High Victorian Gothic style and those influenced by the *Ecole des Beaux-Arts* in Paris. A few buildings affected by the academic tradition of the *Ecole des Beaux-Arts* appear during the first decade of the 20th century, but others such as St. John the Divine church continue to show the influence of High Victorian Gothic forms. The designer of this church continues to stress vertical proportions, relatively rich ornamentation and highlighting with grey stone polychrome accents against a red brick background.
(*Canadian Inventory of Historic Building.*)

108

St. Andrew's Cathedral, Blanshard Street, Victoria, B.C.
Constructed: **1892**
Architects: **Maurice Perrault and Albert Mesnard**
Material: **brick**

On first sight, it is surprising to find that the commission for this large church in Victoria was awarded to a Montreal architectural firm. However, this is explained by the reputation of Perrault and Mesnard in religious architecture. For St. Andrew's Cathedral, the architects remained faithful to the double tower principle, but they gave it more picturesque effects than those of most churches of this type in Quebec. The composition is asymmetrical in the treatment of its towers, of which only one has the vertical sweep that is so characteristic of High Victorian Gothic. In addition, there is another visual variant in the treatment of the outer walls. The principle of construction polychromy is present in the form of grey stone stringcourses inserted in the brick masonry; textural effects are also seen in the beehive designs worked into various points in the wall surfaces and providing a contrast with the rhythm of the roof tiles on the two bell towers. (*Canadian Inventory of Historic Building*.)



109

836 Rosser Avenue, Brandon, Man.

Constructed: **ca. 1910**

Material: **brick**

Although this building very probably dates back to the first decade of the 20th century, it still shows the taste for fanciful forms found in late 19th century architecture. The upper stories are punctuated by pilasters that are partially covered on the second storey by Neo-Gothic windows with something of an oriental influence in the curves of their openings. On the third storey, the Gothic Revival touches give way to windows with a maximum of glass surface. However, the graceful tracery of the bay window in the centre provides an interesting counterpoint with the two wide Neo-Gothic windows on the second storey.

(*Canadian Inventory of Historic Building.*)

110

James Brennan Stores, Saint-Jean Street, Montreal, Que.

Architects: **Hopkins, Lawford and Nelson (as attributed by the Quebec National Archives)**

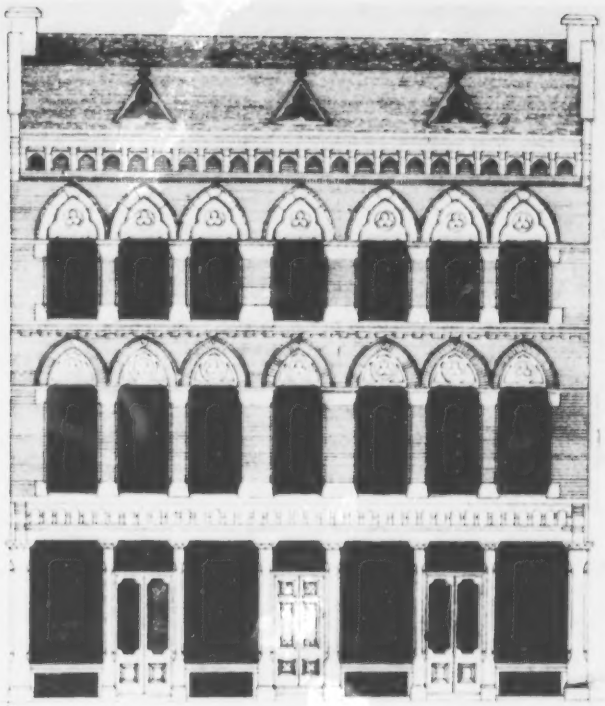
Material: **brick and cast-iron**

The articulation of this building divides it into three horizontal registers. The problem of adapting the fenestration to the Gothic Revival style was solved by surmounting the rectangular windows with a sort of blind arch containing decorative tracery based on a trefoil motif. In addition, the wall surfaces between the windows are highlighted by a series of pilasters that receive the springings of the broken arches over the windows. This project had the merit of blending the building into a cityscape of older commercial buildings while providing the eye with a Neo-Gothic "disguise" that was quite acceptable to contemporary tastes.

(*R. Bédard, N. Cloutier and A. Giroux, "Inventaire des plans architecturaux des Archives civiles du Québec à Montréal," History and Archaeology/Histoire et archéologie, No. 4, Vol. b [1976], p. 99.*)

109

110



111

Equity Chambers, Adelaide and Victoria Streets, Toronto, Ont.
Constructed: **ca. 1878 (demolished)**
Material: **brick**

The Equity Chambers office building took maximum advantage of picturesque possibilities; the eye of the observer was immediately drawn by the lively silhouette of the building and the corner tower and a roofline broken up by high ornamental gables. In the walls, this animation took the form of varied window arrangements interrupted at irregular intervals by buttresses running from top to bottom of the building. The wall surface treatment adhered faithfully to the principle of construction polychromy advanced by Ruskin. Coloured materials traced out geometric and trefoil patterns that were highly reminiscent of the visual effects on Venetian Gothic palaces. The windows, particularly those of the second floor, illustrate this analogy; they had broken arches without frames and were separated by small columns topped with delicate capitals.
(*Public Archives Canada*.)

112

All Saints Anglican Church, 5732 College Street, Halifax, N.S.
Constructed: **1906**
Architects: **Ralph Cram and Bertram Goodhue**
Material: **stone**

This church was built with stone from the Halifax region and complied with the final design except for the tower, for which only the base was built. With a view to creating an impression of order, monumentalism and grandeur in accordance with the tradition of the *Ecole des Beaux-Arts*, the architects chose the formal repertoire of the late Gothic period, the Perpendicular Gothic of the 15th century; thus the use of broad windows with highly visible ornamental tracery. Contrary to the High Victorian Gothic spirit, the outline of forms is simple and the emphasis is placed on an impression of calm regularity, which is enhanced by the horizontality of the composition.

(*Montgomery Schuyler, "The Works of Cram, Goodhue and Ferguson, a Record of the Firms most Representative Structures 1892–1910," Architectural Record, Vol. 29, No. 1* [*Jan. 1911*], *p. 18.*)

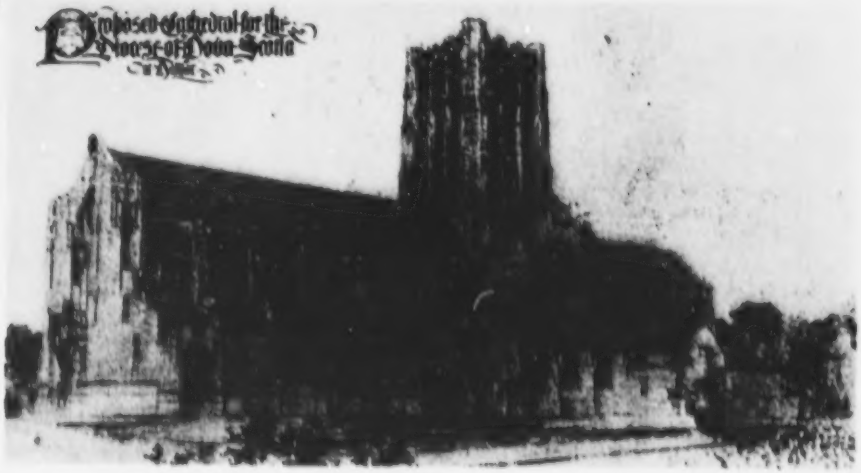
113

Project for St. Alban the Martyr Anglican Cathedral, 100 Howlands Avenue, Toronto, Ont.
Design: **1911**
Architects: **Cram, Goodhue and Ferguson**
Material: **stone**

If this design for St. Alban's Cathedral had been built as planned, it would have been one of the very first appearances of a new vision of the Gothic repertoire in Toronto religious architecture. This illustration of the exterior reveals a particular insistence on simplicity of form and a powerful visual effect. This imposing smooth stone edifice encompasses the various components of the plan (nave, aisles, transept and chancel) in a geometric spatial arrangement leaving the horizontal limits of the various roofs open to view. Emphasis is no longer placed on the richness or picturesque effect of details or on bold formal relationships, but rather on a highly organized spatial arrangement combined with a preference for solemnity and repose in the forms. The designers did not make any attempt at archaeological accuracy and chose to draw free inspiration from medieval prototypes in order to convey their own perception of forms. In this respect, the author of an article on the Cram and Goodhue composition made the following observation: "An effort has been made to epitomize the architectural impulse of the early Middle Ages to reduce this to its simplest and most fundamental terms, and then to vitalize the whole by the spirit of the twentieth century."

(*Construction, "Cathedral of St. Alban the Martyr, Toronto, Architects: Cram, Goodhue and Ferguson," Vol. 6, No. 1* [*Jan. 1912*], *p. 50–58.*)

112



113

114

First Presbyterian Church, 3666 Jeanne Mance Street, Montreal, Que.

Constructed: **1914**

Architects: **Hutchison, Wood and Miller**

Material: **stone**

Despite an asymmetrical façade derived from a style of articulation that was very popular during the High Victorian Gothic period, this church represents a considerable departure from the perception of forms proper to that period in the evolution of the Gothic Revival style. As opposed to the tension effect of High Victorian Gothic churches, this church has a grandiose, solemn arrangement. The articulation of volume is almost entirely based on pure, geometric forms. Apart from the simple outline of the bays and the presence of a few ornamental panels, archaeological motifs have almost disappeared from the wall surface leaving large expanses of masonry untouched to emphasize the simplicity and power of the design. The interior is arranged according to an auditorium plan, which had regained favour since the end of the 19th century, particularly in Presbyterian churches.

(*Photo: M. Brosseau.*)

115

First Baptist Church, 969 Burrard Street, Vancouver, B.C.

Constructed: **1910–11**

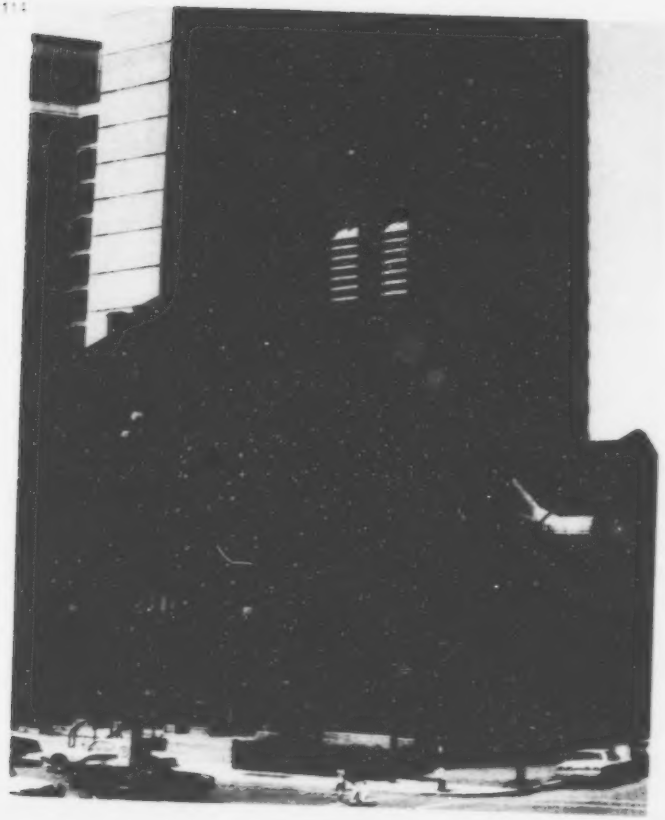
Architects: **Burke, Horwood and White**

Material: **stone**

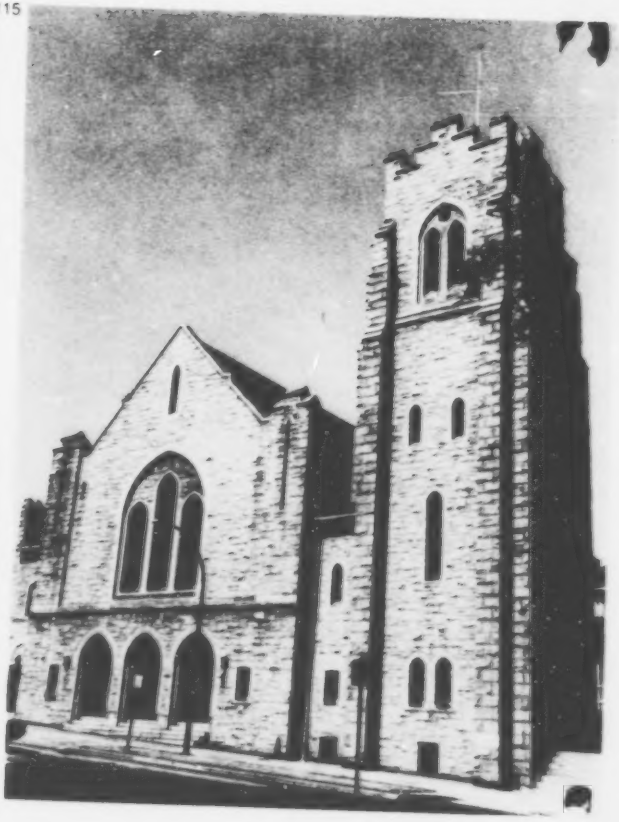
This church was one of the first to introduce the Gothic Revival in the *Beaux-Arts* manner to the city of Vancouver. Its design is an arrangement of simple volumes that anchor the building to the ground by the visual power of their mass alone. The taste for varied visual effects found in the composition of High Victorian Gothic churches gives way to a desire for monumentalism and grandeur. The simplicity (or even monotony) of the decor is apparently one of the means used by the architect to obtain a more solemn effect.

(*Canadian Inventory of Historic Building.*)

114



115



116
Hart House, University of Toronto campus, Toronto, Ont.
Constructed: **1911–19**
Architects: **Sproatt and Rolph**
Material: **stone**
From the very first stages of the project, an intense collaboration sprang up between the client, Vincent Massey, and the Sproatt and Rolph firm. All three agreed on the choice of the Gothic repertoire in both symbolic and practical terms thus permitting the harmonious additions to the original plan. In this respect, Sproatt made the following remark: "Collegiate Gothic is the one architecture developed for scholastic work. It is a success and a joy. Why throw it away?" Partly as a result of the discipline of the *Ecole des Beaux-Arts* tradition, the architects were able to make a logical distribution of the various activities in four wings surrounding a courtyard. The overall design acquires a high degree of stylistic unity through the calm, monumental impression it creates. There are several contributing factors: the stress placed on masses rather than silhouettes, the horizontal lines and the reduction of picturesque motifs to a minimum.
(*Photo: G. Kapelos.*)

1.6

117

Chemistry Building, University of Saskatchewan, Saskatoon, Sask.

Constructed: ca. 1920

Architects: David K. Brown and Hugh Vallance

Material: stone

The chemistry building is part of a second group of edifices built during the 1920s. It is a good illustration of the stylistic effect the firm gave to all the buildings on the campus. The Gothic Revival version according to the principles of the *Ecole des Beaux-Arts* is immediately identifiable. The yellow sandstone building is made up of a main body flanked by two wings angled back from the central mass. This perfectly symmetrical arrangement is made up of very simple volumes that enhance the horizontality of the composition. A few Gothic elements such as the Elizabethan gables, a few pointed bays and a series of multiple mullion windows drawn from Tudor manors are superimposed on this scheme.

(*David Brown "The University of Saskatchewan, Saskatoon," Journal of the Royal Architectural Institute of Canada, Vol. 1, No. 4* [*Oct.–Dec. 1924*], *p. 109–13.*)

118

Institute of Technology and Art, Calgary, Alta

Constructed: 1922

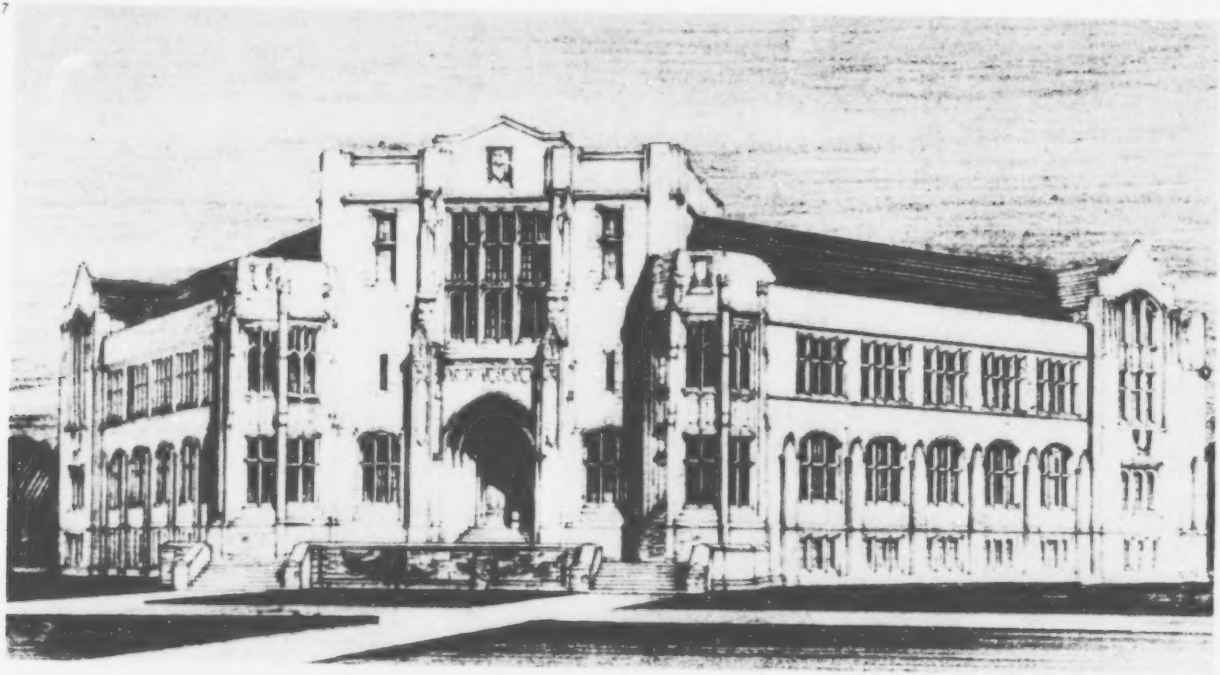
Architect: Richard P. Black[illegible]

Material: brick

The Institute of Technology and Art in Calgary is highly representative of the general appearance of many schools built during the second and third decades of the 20th century by the Departments of Education of the various Canadian provinces. The building has a rectangular form that has been extended further and further in either direction; its plan now has only a relatively standardized distribution of functions on either side of a stately vestibule. There are ornamental features on the exterior and it retains a vague medieval inspiration that is lacking in vitality, being limited to crenelations and a pointed arch marking the entrance.

(*Construction, "Institute of Technology and Art, Calgary, Alberta, Architect: Richard P. Blackley," Vol. 15, No. 11* [*Nov. 1922*], *p. 336.*)

117



118

119

The Manitoba School for the Deaf, 500 Shaftesbury Blvd., Winnipeg, Man.

Constructed: ca. 1920

Architect: John D. Atchison

Material: stone

When this building was opened in the early 1920s, it was used as a school and residence for more than 200 young deaf mutes from the three Prairie Provinces. The general plan, designed according to the hierarchy propounded by the *Ecole des Beaux-Arts*, distributes the various functions of the edifice in an H-shaped scheme. This photograph shows the main body dominated by a square tower erected in memory of the school's founder. This is the most prestigious section, which was designed to house the administrative offices (to the left) and the chapel, which is identified from the exterior by the series of buttresses. The decorative repertoire is made up of typical Tudor features (multiple mullion windows, bay windows and parapet gables), working them into a composition that gives priority to a rational spatial organization.

(*Construction*, "*Manitoba School for the Deaf, Winnipeg, Architect: J.D. Atchison*," *Vol. 16, No. 6* [*June 1923*], *p. 193*.)

120

The Second Government House, Wellington Street, Ottawa, Ont.

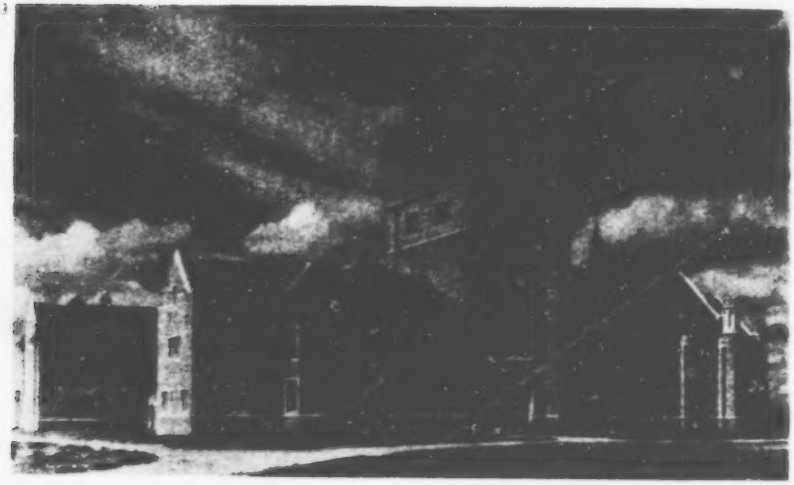
Constructed: 1916–19

Architects: John Pearson and Omer Marchand

Material: stone

The parliamentary committee in charge of the reconstruction of this building stipulated that the new seat of Parliament should be in the greatest possible compliance with the appearance of the original composition, both in terms of masses and the choice of decorative motifs and materials. Because of increased requirements, it was decided to add a storey to the building and make a few alterations in the plan. The photograph clearly shows that despite a similar articulation, the general character of the design has been considerably modified. The strength and energy of the picturesque forms of the first building give way to an abstract touch that primarily stresses the highlighting of a strict articulation of masses. In this context, the Gothic motifs acquire a greater symbolic value. The new atmosphere of this composition owes much to the influence of the *Ecole des Beaux-Arts*. Omer Marchand was one of the first Canadian architects to demonstrate skill in the *Beaux-Arts* manner as a result of a prolonged training period in the famous Redon and Laloux shop in Paris.

(*Canadian Inventory of Historic Building*.)



120

121

Park Building, 3414–3418 Park Avenue, Montreal, Que.
Material: **stone (façade), brick (other sides), cast-iron (ground floor)**

Here we see the Gothic Revival style in the *Beaux-Arts* manner applied to the façade of a commercial building. On the ground floor, broad windows are outlined by a pointed arcade. The two upper stories are regularized by fenestration based on the arch and spandrel system. The cornice of the building boldly combines a border of geometric patterns with gargoyles that appear to look down on passersby. This façade is executed in smooth, nearly white stone as recommended by *Beaux-Arts* teachings. (*Photo. M. Brosseau.*)

122

Glengrove or Ainsley House, 100 Glen Grove Street West, Toronto, Ont.
Constructed: **1909 (demolished)**
Architect: **George W. Gouinlock**
Material: **stone**

The archaeological source of this composition is recognized at once: the Tudor period in England. This is indicated by the pseudo-fortress appearance created by a sharply crenelated roofline, a main tower with tall ornamental chimneys and windows broken up by multiple mullions. The architect opted for the highly stylized aspect of a composition based on the teachings of the *Ecole des Beaux-Arts*; thus the treatment of the nearly white stone provides a very smooth surface in keeping with the highly geometric character of the masses. In the final analysis, it is probably the combination of the formal "signs" of a medieval architecture and the academic handling of forms and materials that give an impression of strangeness before a building like Ainsley House.

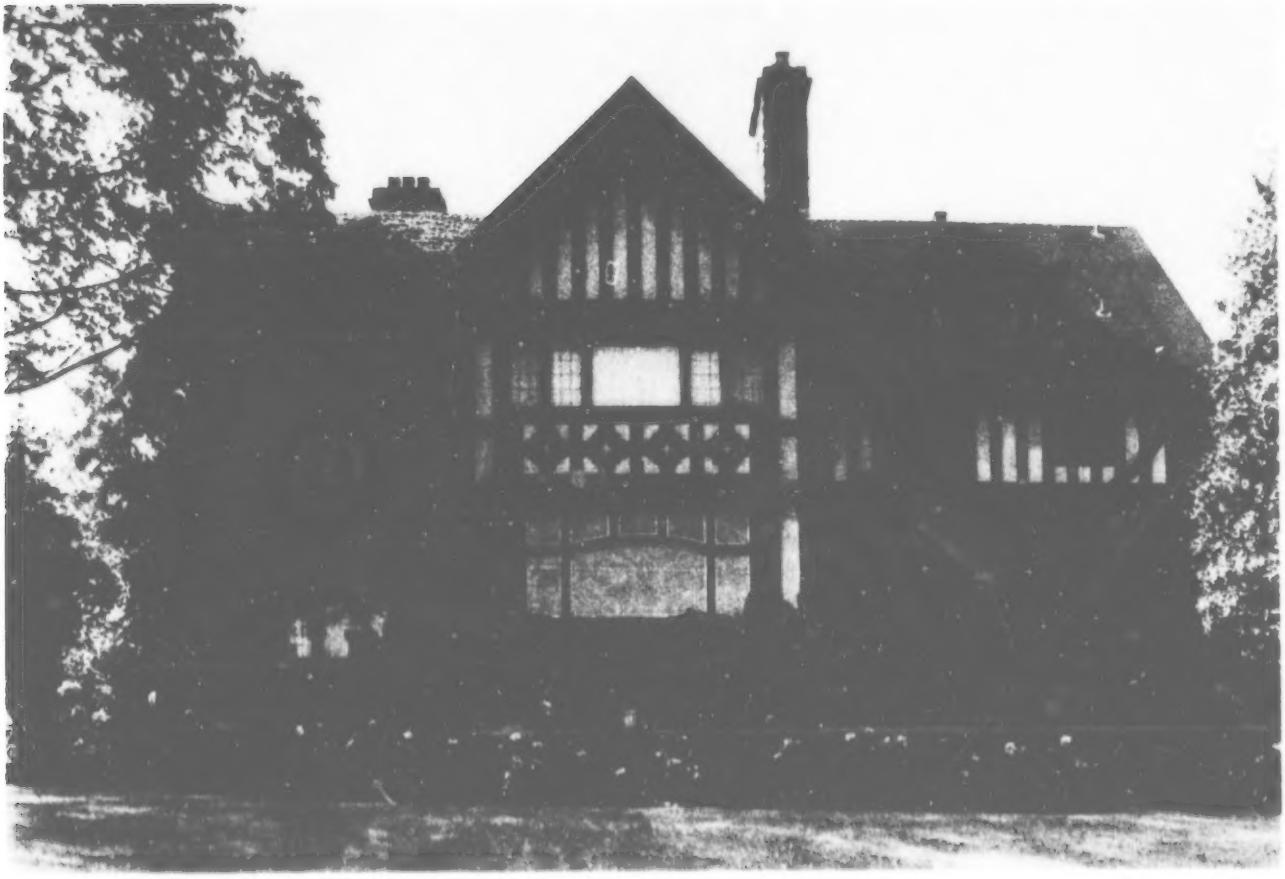
(*Construction, "Residential Structure in 'Tudor' Design," Vol. 2, No. 9 [Sept. 1909], p. 51.*)

12'

122

123
Brenchley House, 3351 Granville Street, Vancouver, B.C.
Constructed: **1912**
Architects: **Samuel Maclure and Cecil Fox**
Material: **wood and stucco**
This house is one of the most well-known examples of the Tudor house for which the architect Samuel Maclure was renowned in both Victoria and Vancouver. Like all buildings of this type, the house retains from the Tudor period only the half-timbered effect produced by strips of wood alternating with white stucco rectangular surfaces.
(*Canadian Inventory of Historic Building*.)

123



124
116 Roslyn Road, Winnipeg, Man.
Constructed: 1909
Architect: John D. Atchison
Materials: stone, brick, cement and wood
This is one of the many examples of houses derived from the half-timbered structures of the Tudor period that were built in Canada during the first decades of the 20th century. Needless to say, the structural realism of the old half-timbered houses has been abandoned and the architects retain only the rhythmic effect created by the beams. This house combines a brick-faced ground floor with a second storey covered with cement stucco and broad planks (no longer beams) which have been fastened to battens before the stucco is applied. The anachronism of this composition is indirectly expressed by the author of an article on the construction of this house, who describes it as "a recent example of the English half-timbered house built according to modern methods of construction"!
(*Canadian Inventory of Historic Building*.)

Appendix. List of Illustrations

1 Main elevation of "Government House for Quebeck"
2 Main elevation of "Government House for Quebeck"
3 Church of Notre-Dame, Place d'armes, Montreal, Que.
4 Church of Sainte-Anne, Sainte-Anne-de-la-Pérade, Que.
5 Wesleyan Church (now the Canadian Institute), Quebec, Que.
6 Chalmers-Wesley United Church or Chalmers Free Scottish Church, Quebec, Que.
7 Church of Saint-Sulpice, Saint Sulpice, Que.
8 Trinity Church, Saint John, N.B.
9 Bayhead United Church, Bayhead, N.S.
10 St. Paul's Anglican Church, Rothesay, N.B.
11 St. Johns Anglican Church, Lunenburg, N.S.
12 United Baptist Church, St. Andrews, N.B.
13 United Church, Malpeque, P.E.I.
14 Sacred Heart Catholic Church, Tors Cove, Nfld
15 St. James Anglican Church, Maitland, Ont.
16 Church of St. Andrew's-on-the-Red, Lockport, Man.
17 St. Clement's Anglican Church, Selkirk, Man.
18 St. James Anglican Church, Star City, Sask.
19 Christ Church (Anglican), Millarville, Alta
20 Ukranian Catholic Church, Sandy Lake, Man.
21 Sweetnam House, Sheffield Mills, N.S.
22 25 Main Street, Wolfville, N.S.
23 House in Athol, Prince Edward County, Ont.
24 "A Small Gothic Cottage"
25 152 Watson Street, Saint John, N.B.
26 40 Gérin-Lajoie, Coaticook, Que.
27 National School Building, Quebec, Que.
28 Middlesex County Courthouse, London, Ont.
29 Wellington County Courthouse, Guelph, Ont.
30 Christ Church Anglican Cathedral, Fredericton, N.B.
31 St. John the Baptist Anglican Cathedral, St. John's, Nfld
32 St. Michael's Church, Long Stanton, Cambridgeshire, England
33 St. Ann Chapel, Fredericton, N.B.
34 Christ Church, Maugerville, N.B.
35 All Saints Anglican Church, Bayswater, N.S.
36 All Saint's Church, McKeen's Corner, N.B.
37 Church of the Ascension, Apohaqui, N.B.
38 St. Patrick's Church, Montreal, Que.
39 Christ Church Anglican Cathedral, Montreal, Que.
40 Anglican Church of the Messiah, Sabrevois, Que.
41 St. John the Evangelist Church, Oxford Mills, Ont.
42 Christ Church, Roches Point, Ont.
43 Church of St. Andrew's by the Lake, Turkey Point, Ont.
44 Holy Trinity Church, Toronto, Ont.
45 Franklin Street Presbyterian Church, Baltimore, U.S.A.
46 St. Paul's Presbyterian Church (formerly St. Andrew's Church), Hamilton, Ont.
47 St. James Anglican Cathedral, Toronto, Ont.
48 Holy Trinity Anglican Church, Stanley Mission, on the banks of the Churchill River, Sask.
49 St. Peter's Anglican Church, Red Jacket, Sask.
50 Holy Trinity Church, New Westminster, B.C.
51 St. Mary's Church, New Westminster, B.C.
52 Christ Church, Alert Bay, B.C.
53 Oakham House, 322 Church Street, Toronto, Ont.
54 Grosvenor Lodge, 1017 Western Road, London, Ont.
55 The Grove, 111 Main Street, Picton, Ont.
56 "A Cottage-Villa in the Rural Gothic Style" (Residence of Wm. J. Rotch, New Bedford, Mass.)
57 Claverleigh, Creemore, Ont.
58 "A Maine Timber Cottage," Maine, U.S.A.
59 Rouville-Campbell Manor, Mont-Saint-Hilaire, Que.
60 Trafalgar Lodge, 3021 Trafalgar Avenue, Montreal, Que.
61 2 Elgin Street, Tadoussac, Que.
62 Main Terminal of the European and North American Railway, Saint John, N.B.
63 Hydraulic Power Station, Blair, Ont.
64 Outhouse, 112 Main Street, Waterford, Ont.
65 Trinity College, Toronto, Ont.
66 Bishop's University, Lennoxville, Que.
67, 68 Angela College or Mount St. Angela, Victoria, B.C.
69 Government House, Ottawa, Ont.
70 Government House (rear elevation), Ottawa, Ont.
71 Right wing of the parliamentary complex, Ottawa, Ont.
72 All Saints Church, London, England
73 University College, Toronto, Ont.
74 Oxford University Museum, Oxford, England
75 Quebec High School, Quebec, Que.
76 Ontario Institute for the Blind, Brantford, Ont.
77 Knox College, Toronto, Ont.
78 St. John's College, Winnipeg, Man.
79 Young Men's Christian Association building, Montreal, Que.
80 Presbyterian College, Montreal, Que.

81 Normal School, Fredericton, N.B.
82 Burpee House, 101 Burpee Street, Saint John, N.B.
83 House in Rothesay, N.B.
84 55 William Street, Yarmouth, N.S.
85 21 Richview Road, Etobicoke, Ont.
86 108 Albion Street, Brantford, Ont.
87 House in Milford, Prince Edward County, Ont.
88 Earnscliffe, Sussex Drive, Ottawa, Ont.
89 90 Emerald Street, Hamilton, Ont.
90 413 King Street West, Brockville, Ont.
91 76 Main Street East, Ridgetown, Ont.
92 The Price houses, 2138-2146 Brunswick Street, Halifax, N.S.
93 144 Military Road, St. John's Nfld
94 St. James-the-Less-Chapel, St. James-the-Less Cemetery, Toronto, Ont.
95 St. Peter's Anglican Church, Toronto, Ont.
96 All Saints Anglican Church, Whitby, Ont.
97 First Baptist Church, Brockville, Ont.
98 First Presbyterian Church, Brockville, Ont.
99 United Church, Crown Hill, Ont.
100 Chapel of Notre-Dame du Sacré Coeur, Quebec, Que.
101 Saint Martin's Anglican Church, Montreal, Que.
102 St. Paul's Anglican Church, Trinity, Nfld
103 Catholic Church, Sturgeon, P.E.I.
104 St. Dunstan's Catholic Basilica, Charlottetown, P.E.I.
105 St. Paul's Anglican Cathedral, Regina, Sask.
106 St. Giles United Nhurch, Winnipeg, Man.
107 St. John the Divine Church, Victoria, B.C.
108 St. Andrew's Cathedral, Victoria, B.C.
109 836 Rosser Avenue, Brandon, Man.
110 James Brennan Stores, Saint-Jean Street, Montreal, Que.
111 Equity Chambers, Toronto, Ont.
112 All Saints Anglican Church, Halifax, N.S.
113 Project for St. Alban the Martyr Anglican Cathedral, Toronto, Ont.
114 First Presbyterian Church, Montreal, Que.
115 First Baptist Church, Vancouver, B.C.
116 Hart House, Toronto, Ont.
117 Chemistry Building, University of Saskatchewan, Saskatoon, Sask.
118 Institute of Technology and Art, Calgary, Alta
119 The Manitoba School for the Deaf, Winnipeg, Man.
120 The second Government House, Ottawa, Ont.
121 Park Building, 3414–3418 Park Avenue, Montreal, Que.
122 Glengrove or Ainsley House, Toronto, Ont.
123 Brenchley House, 3351 Granville Street, Vancouver, B.C.
124 116 Roslyn Road, Winnipeg, Man.

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Gothic Revival in Canadian Architecture
by Mathilde Brosseau

This study deals with the evolution of Gothic Revival in Canadian architecture. It recalls the origins of the style, marks its arrival in the country and traces its four mutations ranging over the greater part of the 19th century and even into the first decades of the 20th century. As its name indicates, the Gothic Revival proclaims a return to the architectural forms of the Middle Ages – those of the 13th and 14th centuries in particular.

In Canada, the Gothic Revival appeared at a crucial moment of population growth and this appears to have favoured its adoption in widely diversified geographic areas and its recognition as a symbol of an emerging Canadian nation. It was a style that left its mark on several types of construction such as public buildings, institutions, schools, houses and sometimes even stations and other so-called commercial buildings. However, its influence was felt more in the field of religious architecture, where it was a very strong evolutionary factor.